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DRAMMA LIRICO

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IN OCCASIONE DEL IV CENTENARIO DELLA SCOPERTA D'AMERICA

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DRAMMA LIRICO IN QUATTRO ATTI ED UN EPILOGO

MUSICA DI

ALBERTO FRANCHETTI

Prima rappresentazione: Genova, Teatro Carlo Felice, 6 ottobre 1892

OPERA COMPLETA PER CANTO E PIANOFORTE

RIDUZIONE DI CARLO CARIGNANI

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PERSO

PARTE PRIMA.

CRISTOFORO COLOMBO	Baritono.	*Kaschmann Giuseppe*
ISABELLA D'ARAGONA	Soprano.	*Colonnese Elvira*
DON FERNAN GUEVARA, capitano delle Guardie del Re	Tenore .	*Garbin Edoardo*
DON ROLDANO XIMENES, cavaliere, uomo di fiducia del cardinale Talavera, il confessore della Regina	Basso.	*Navarrini Francesco*
MARGUERITE	Baritono.	*Pini-Corsi Antonio*
RODERIGO DI TRIANA	Basso.	*N. N.*
MATHEOS, capo ciurma	Tenore .	*Paroli Giovanni*
TRE ROMEI	Basso.	*Arimondi Vittorio*
	Tenore .	*Paroli Giovanni*
	Baritono.	*Pini-Corsi Antonio*
UN FRATE	Basso.	*N. N.*
QUATTRO CAVALIERI		*Pulcini Attilio*
		Foglia Felice
		Cesarotto Vittorio
		Mori Pietro

EPIL

CRISTOFORO COLOMBO . . .
GUEVARA . . . . . .
UNA VILLANELLA . . . . . .

C O

Cavalieri, Prelati, Cardinali, Vescovi, Dignitari della Corona, Grandi di Spagna, Gentilu
Il cardinale Talavera, Frati di diversi ordini, Monaci, Armigeri, Alabardieri, Frombol
Vecchi, Indiani, Cacichi, Sacerdotesse, Butios, Bobites, Danzatrici, ecc., ecc.

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N A G G I

PARTE SECONDA.

CRISTOFORO COLOMBO	Baritono. .	*Kaschmann Giuseppe*
ANACOANA	Mezzo-Sop.	*Novelli Giulia*
IGUAMOTA	Soprano. .	*Colonnese Elvira*
GUEVARA	Tenore . .	*Garbin Edoardo*
ROLDANO	Basso. . .	*Navarrini Francesco*
DIAZ	Tenore . .	*Paroli Giovanni*
MARGUERITE	Baritono. .	*Pini-Corsi Antonio*
BOBADILLA	Basso. . .	*Terzi Raffaele*
UN VECCHIO CACICO	Basso. . .	*Cesarotto Vittorio*
NANYANKA		*N. N.*
YANIKA	Mezzo-Sop.	*Renaudo Cesarina*

) G O.

. Baritono. . .	*Kaschmann Giuseppe*
. Tenore . . .	*Garbin Edoardo*
. Mezzo-Sop. .	*Renaudo Cesarina*

R I

›mini di cappa e di spada, Mazzieri, Paggi, Guardie del Sant'Uffizio, L'Inquisitore,
ri d'Aragona, Soldati di ventura, Popolani, Marinai, Donne del popolo, Mozzi, Fanciulli,

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DI

ALBERTO FRANCHETTI

ATTO PRIMO

(ANNO 1487)

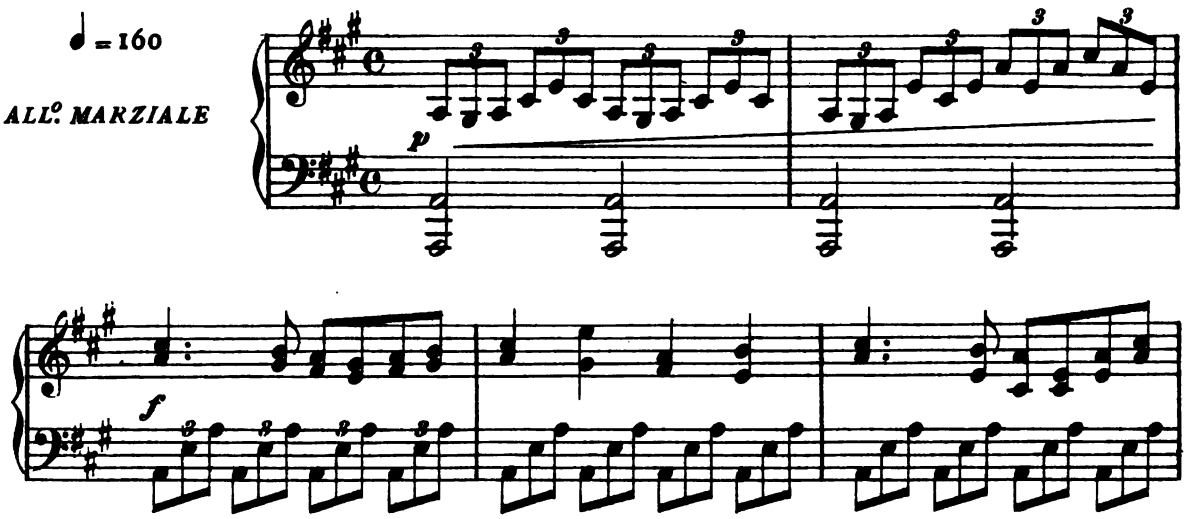
VASTO CORTILE NEL CONVENTO DI SANTO STEFANO A SALAMANCA.

È separato dalla piazza da cancellate pesanti. A sinistra una gradinata che mette ad una terrazza sulla quale viene a sboccare la Porta Maggiore della sala scelta dal Concilio che deve esaminare le teorie di Colombo, confutarle, approvarle o respingerle.– Pure a sinistra la porta del Convento di Santo Stefano (vi appartengono frati dell'Ordine Domenicano). A destra i giardini che circondano il palazzo dei Re di Castiglia e di Leone: nascosto in mezzo a piante l'Oratorio reale.

La piazza di Salamanca è nell'estremo fondo al di là della cancellata.

SCENA I.

(La piazza è gremita di popolo che si affolla dietro le cancellate chiuse ed a stento difese dagli alabardieri del Santo Uffizio che le guardano. La porta della sala del Concilio è pure guardata da alcuni alabardieri sulla terrazza.–Nella scena, a' piedi della scala, stanno aggruppati molti cavalieri. Un cavaliere si stacca su quel fondo splendido, pel suo strano disprezzo del vestiario di color cupo e disadorno e per un certo atteggiamento beffardo e spavaldo; costui è Messer Roldano Ximenes, l'uomo del cardinale Talavera, confessore della Regina.– Sta Messer Roldano, con fare di persona annoiata, appoggiato ad uno dei pilastri della gradinata ascoltando i discorsi che a lui rivolgono i circostanti cavalieri.)



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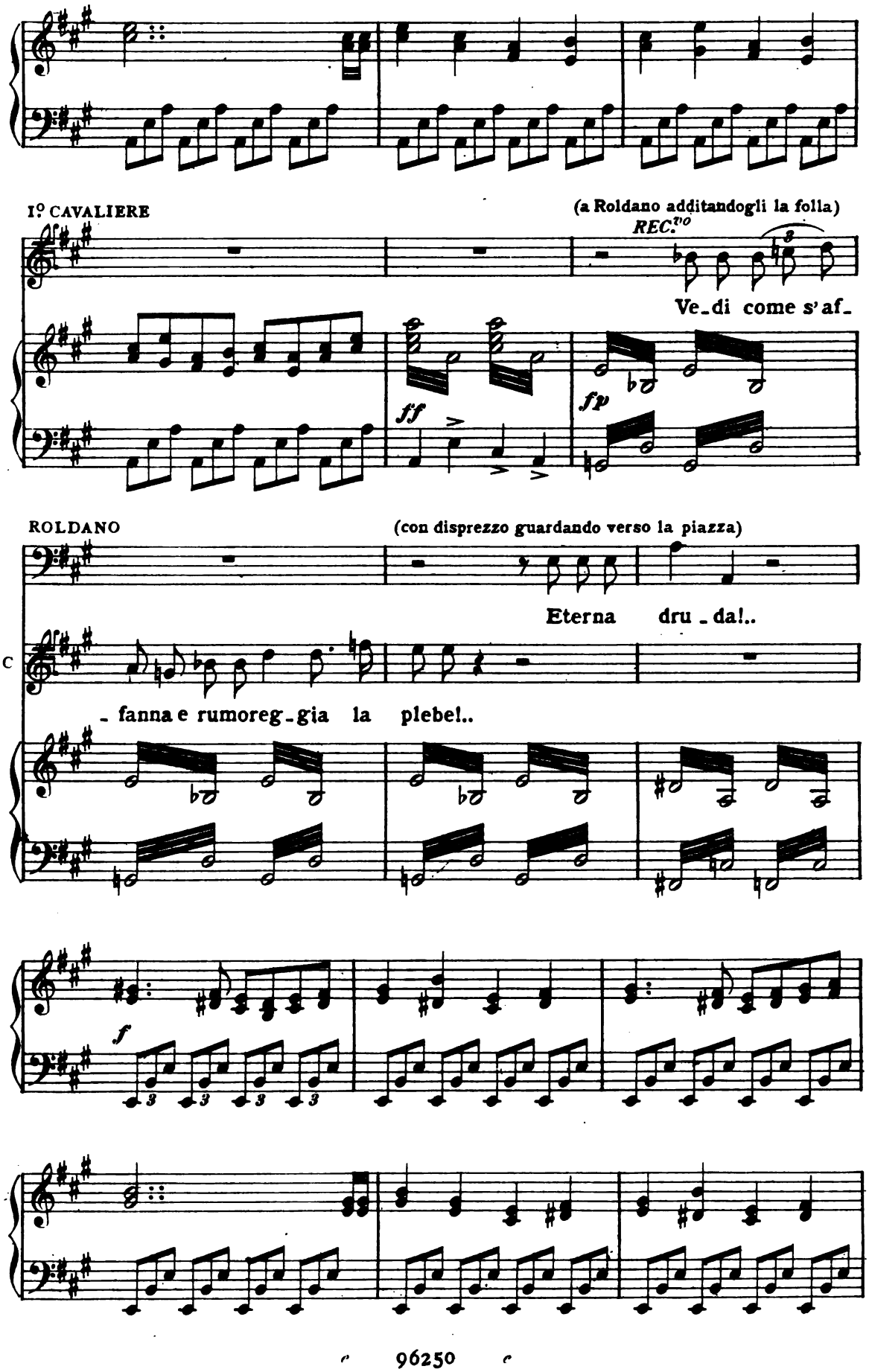

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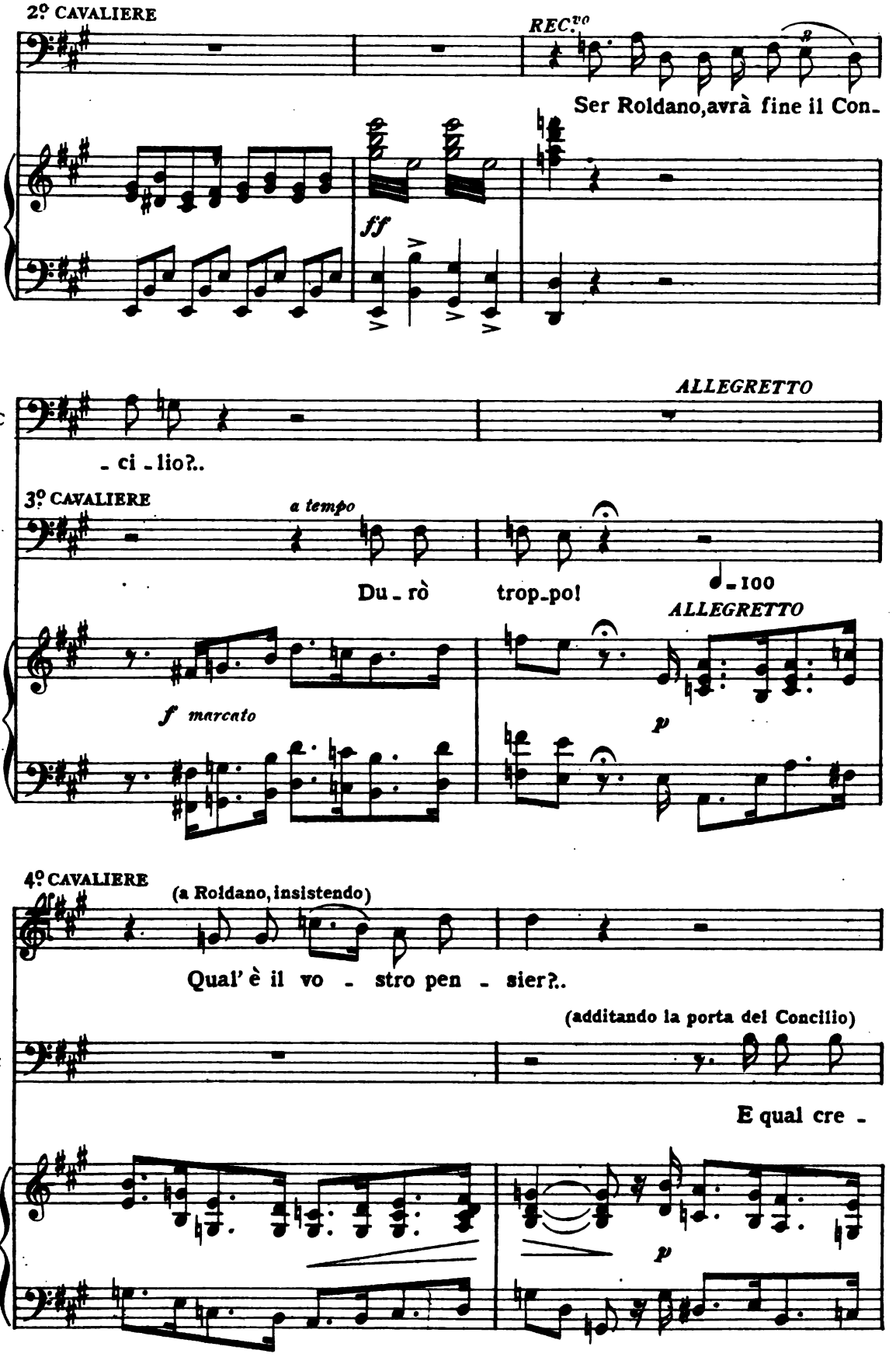

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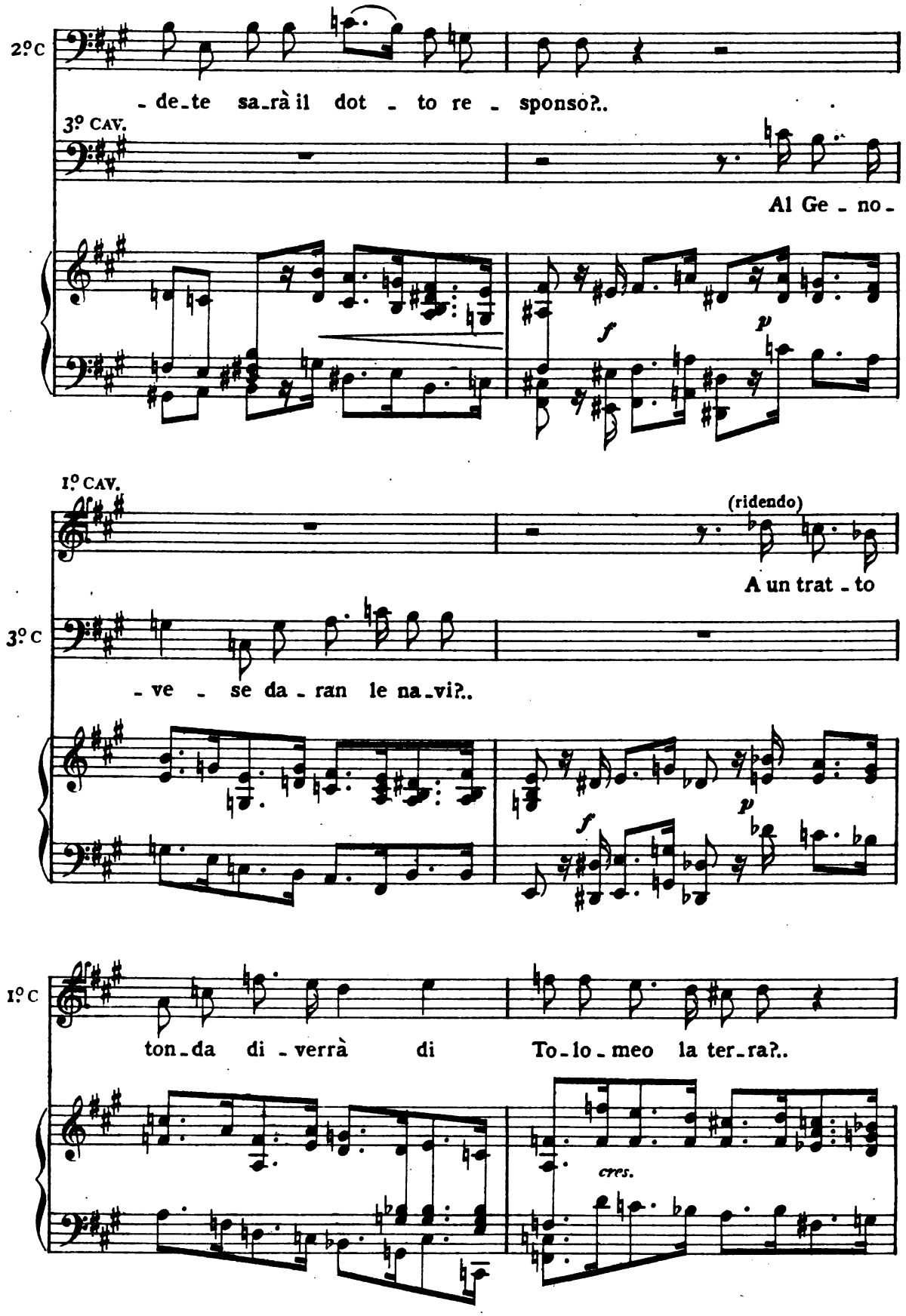

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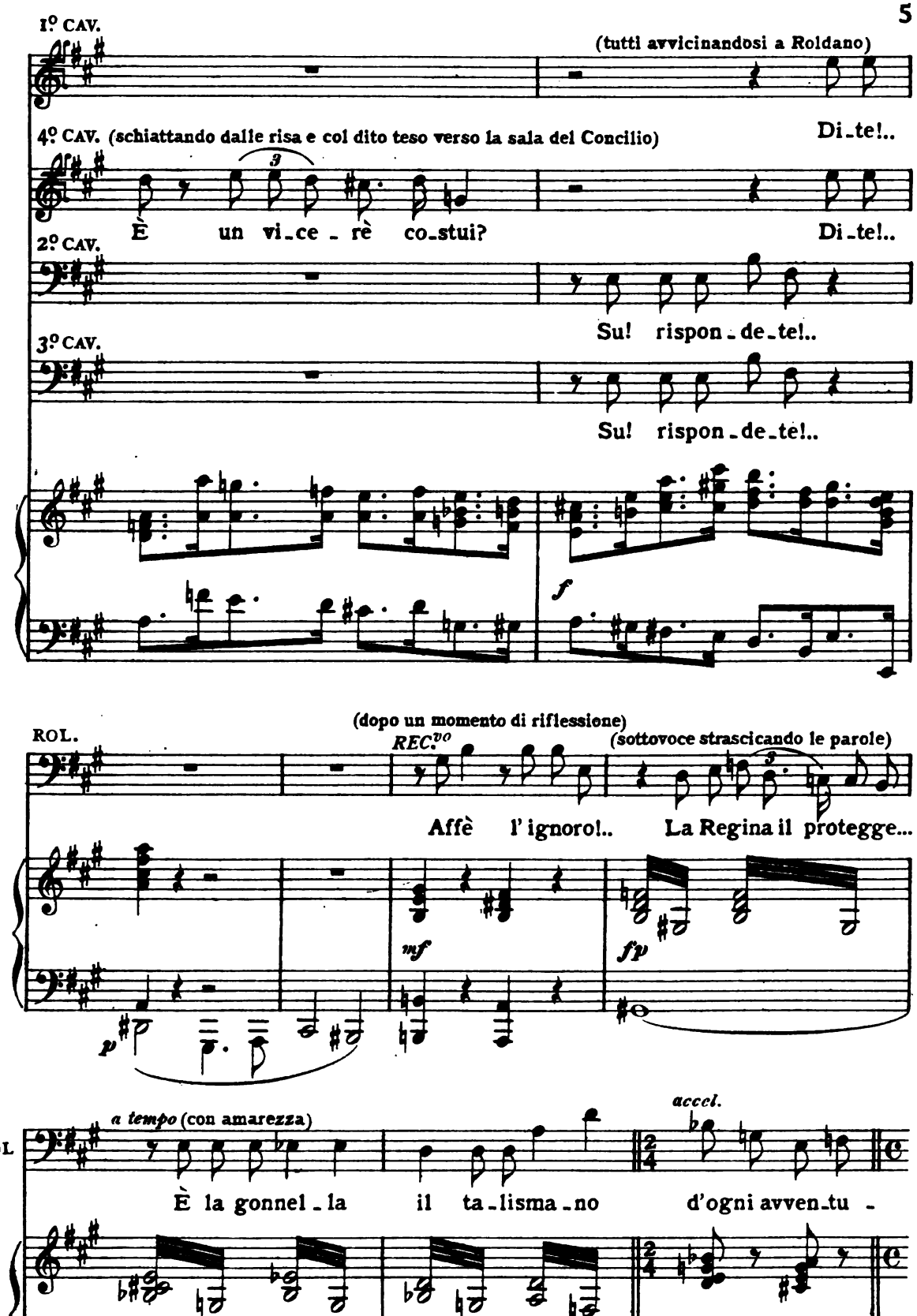

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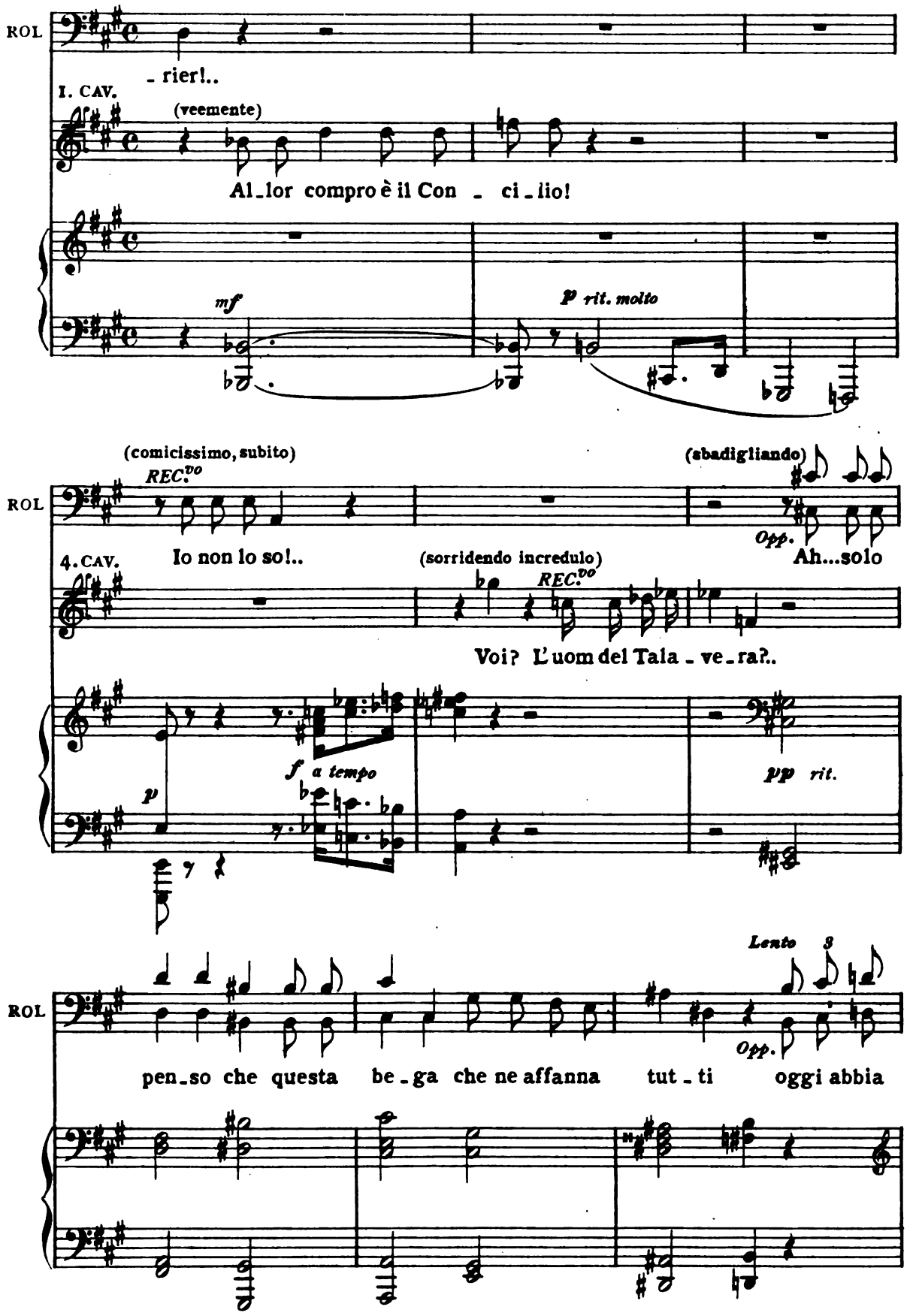

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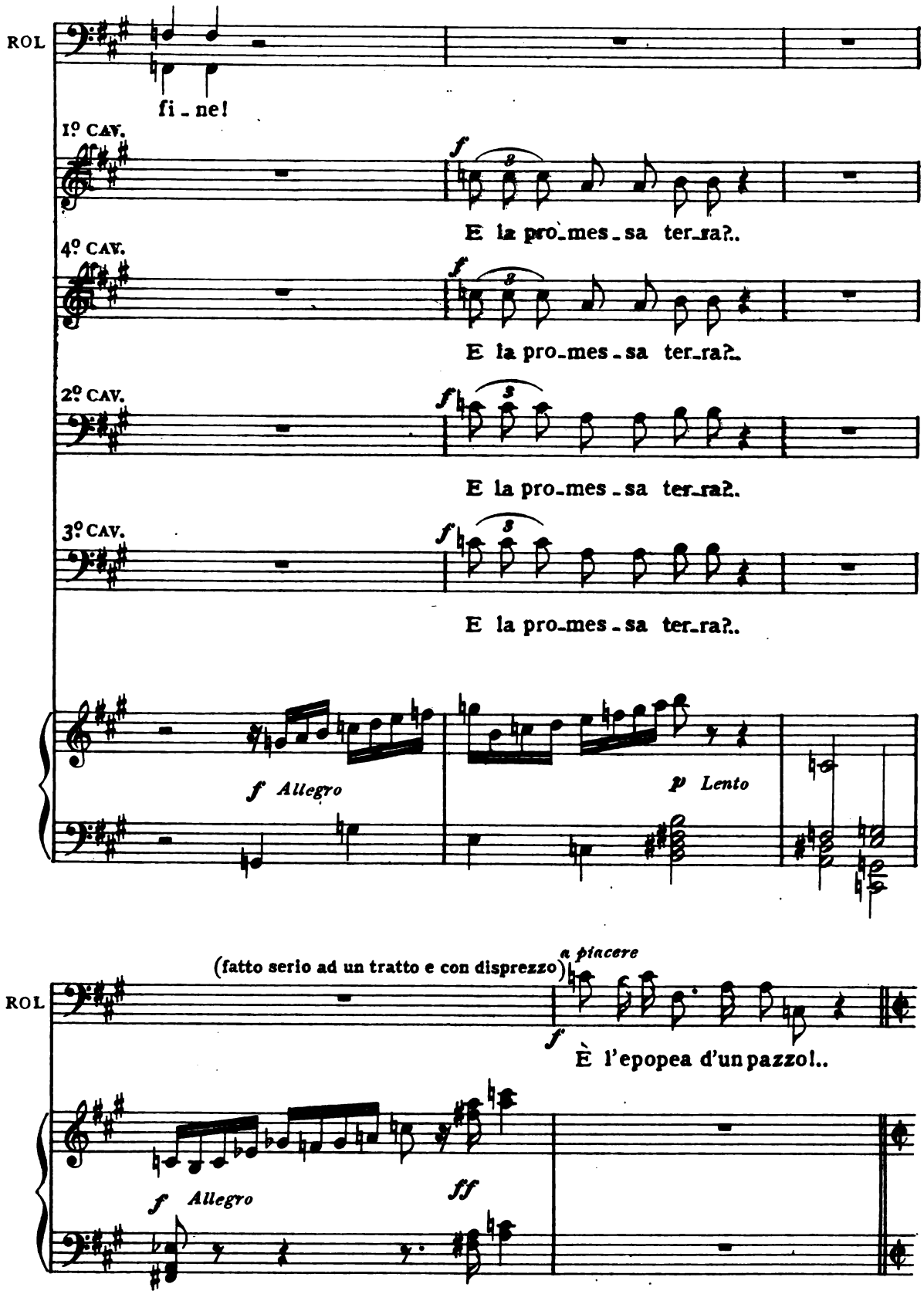

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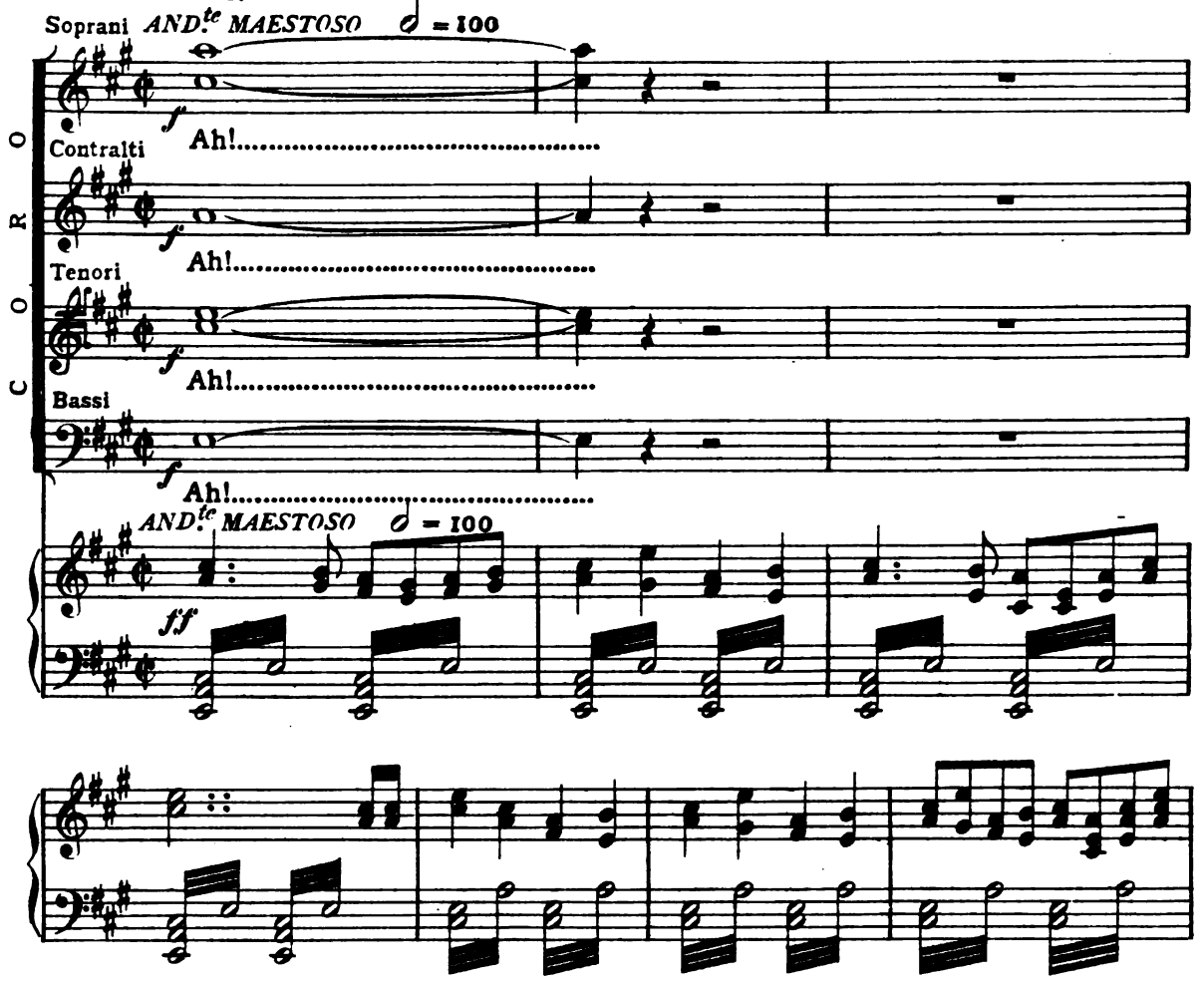
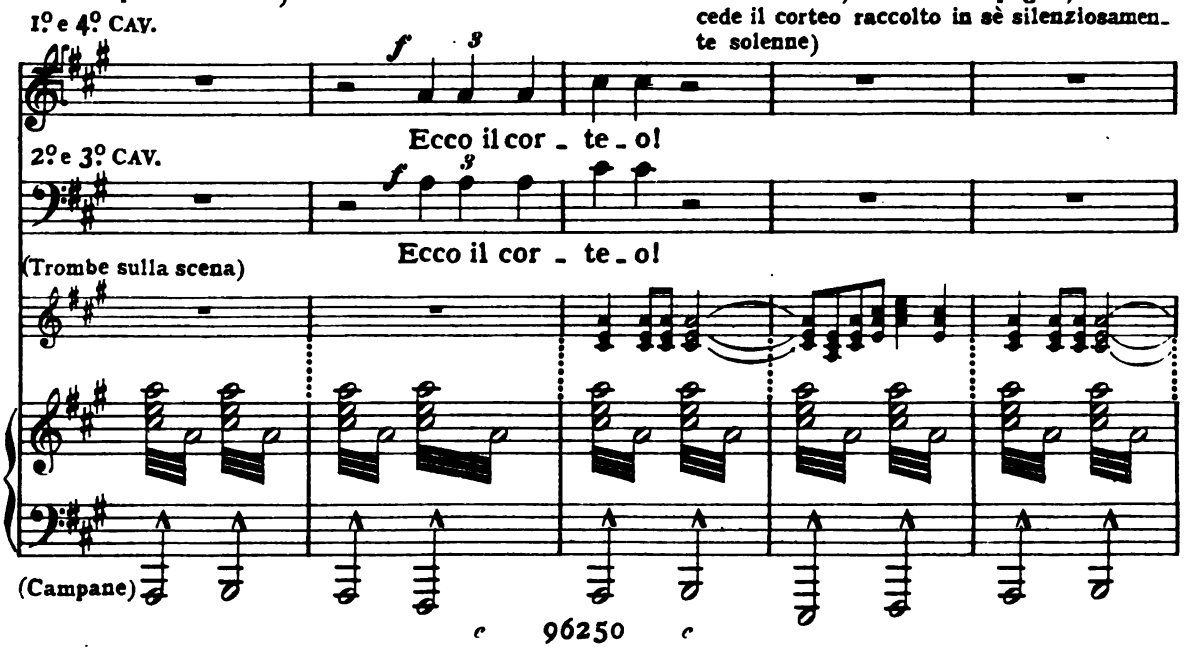
SCENA II.



(Squilli di tromba e suoni di campane. Un agitar di braccia e di berretti, la piazza ondeggia; poscia la folla si divide. – Appaiono nell'ultimo fondo della piazza le prime guardie che aprono il corteo)

(Gli alabardieri spalancano le cancellate, il popolo si riversa in due grandi ale nel cortile. Dalla piazza si avanza lentamente il corteo dei Dottori del Concilio. – Alla testa di tutti incede maestoso e severo il Cardinale Talavera; seguono vescovi, prelati, frati di diversi ordini, Grandi di Spagna, laici. Procede il corteo raccolto in sè silenziosamente solenne)



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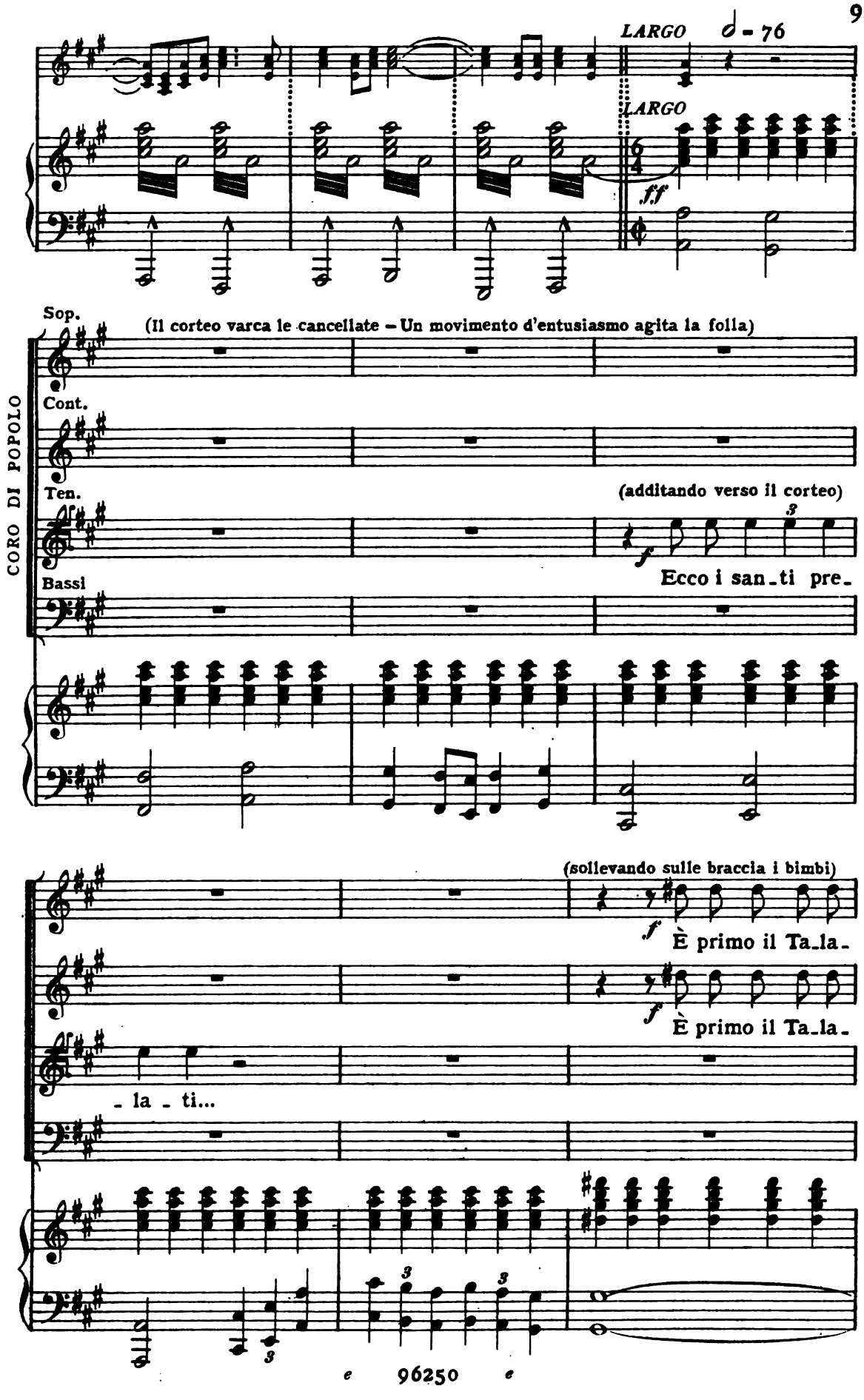

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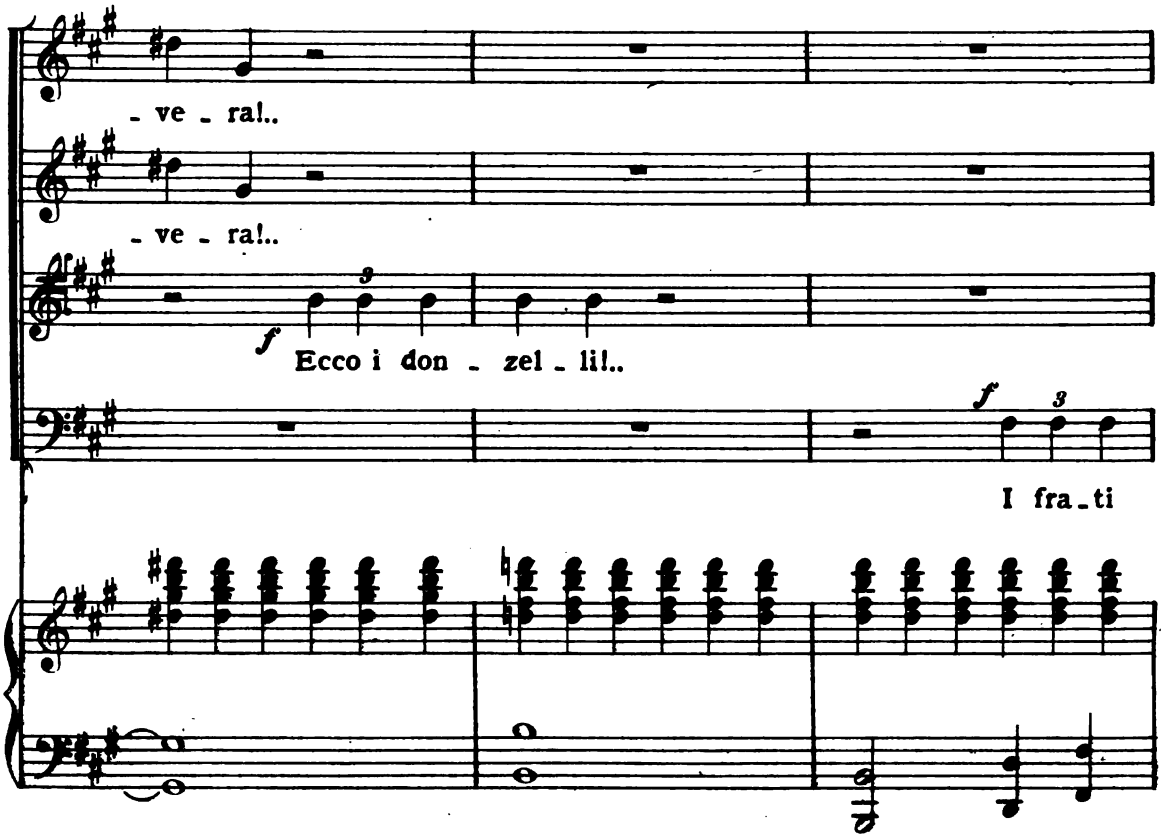
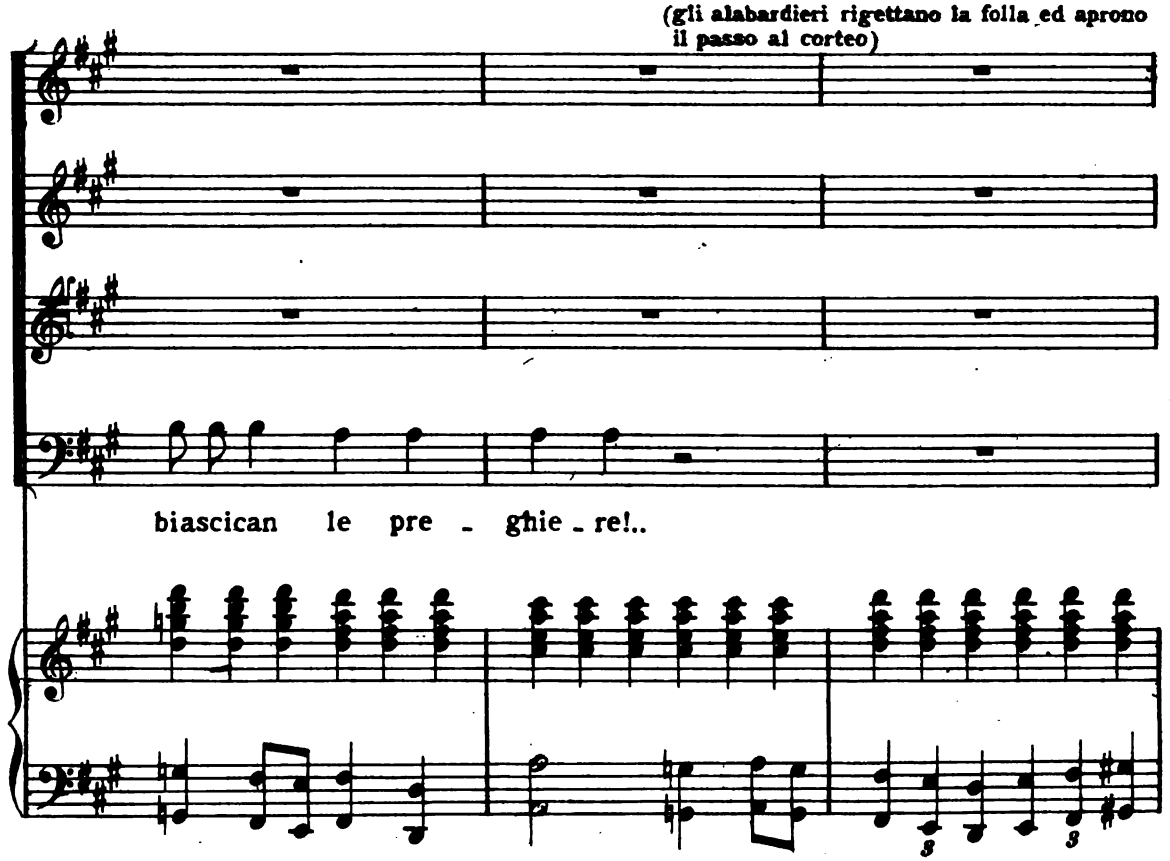


(gli alabardieri rigettano la folla ed aprono il passo al corteo)



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SEI ALABARDIERI

f

Lar - go! Lar - go!

(con entusiasmo e fanatismo)

ff Glo - ria!

ff Glo - ria!

ff Glo - ria!

ff Glo - ria!

ff

ROL.

(sale pochi gradini ed imperioso, con impeto, con voce tonante, urla verso il popolo)

Le fronti al suol!..

Glo - ria!

Glo - ria!

Glo - ria!

Glo - ria!

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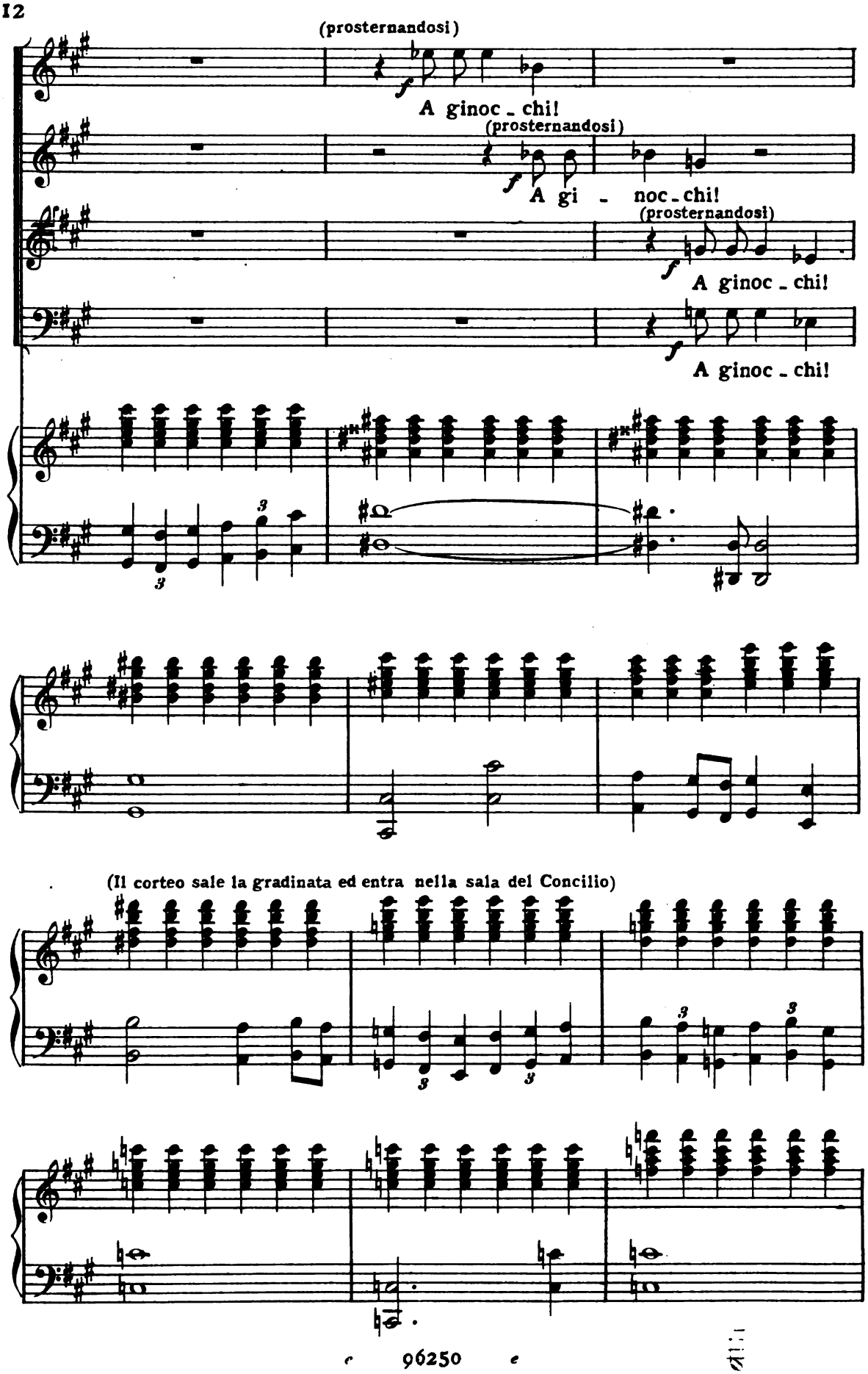

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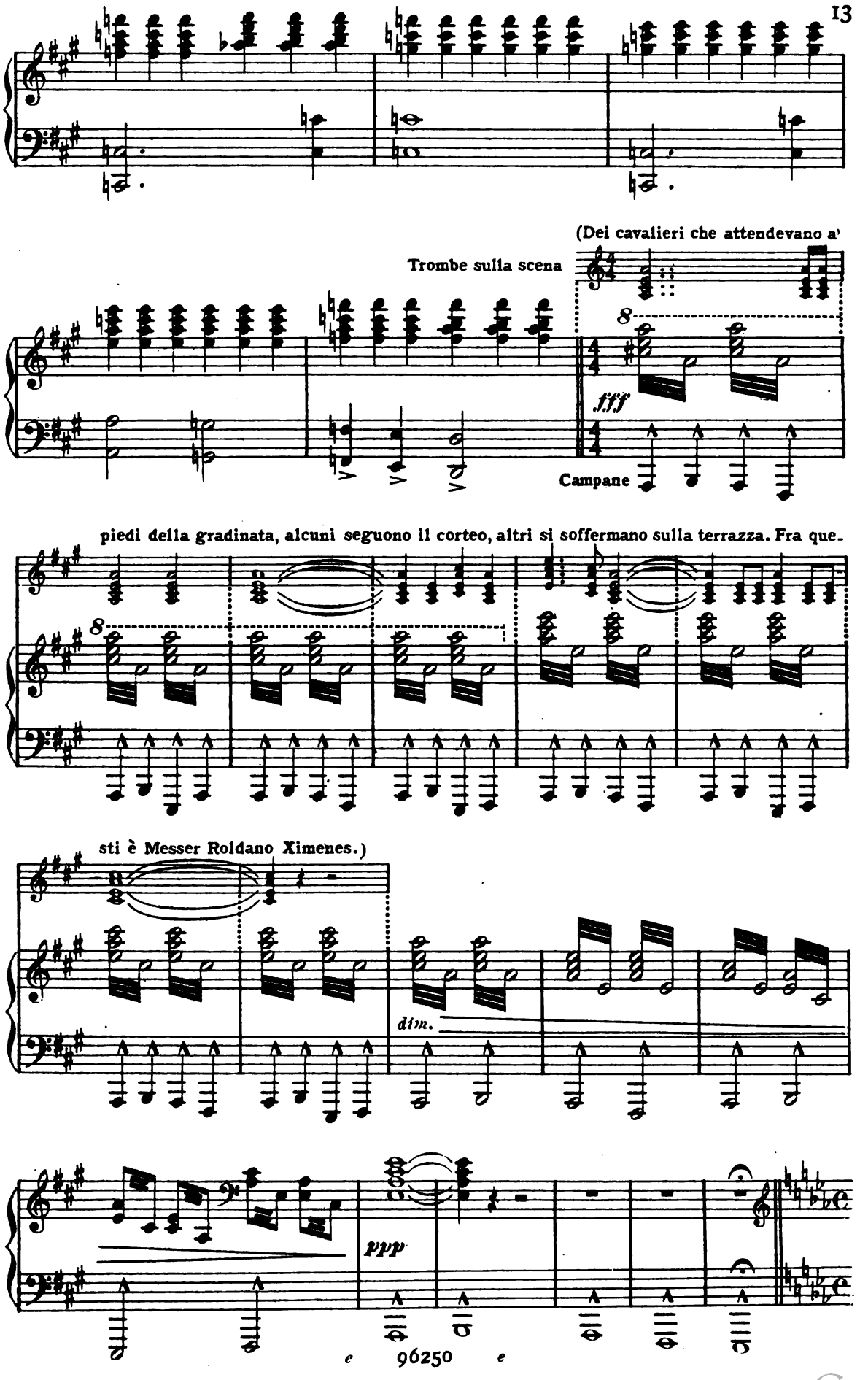

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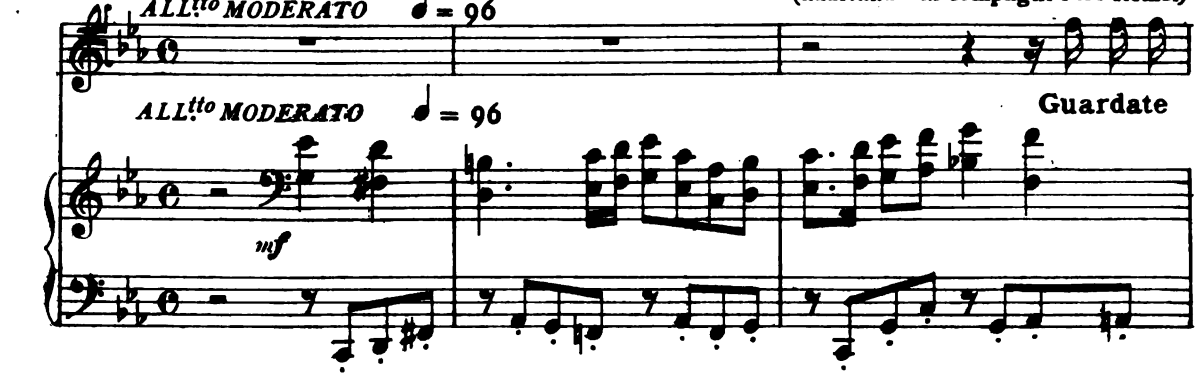
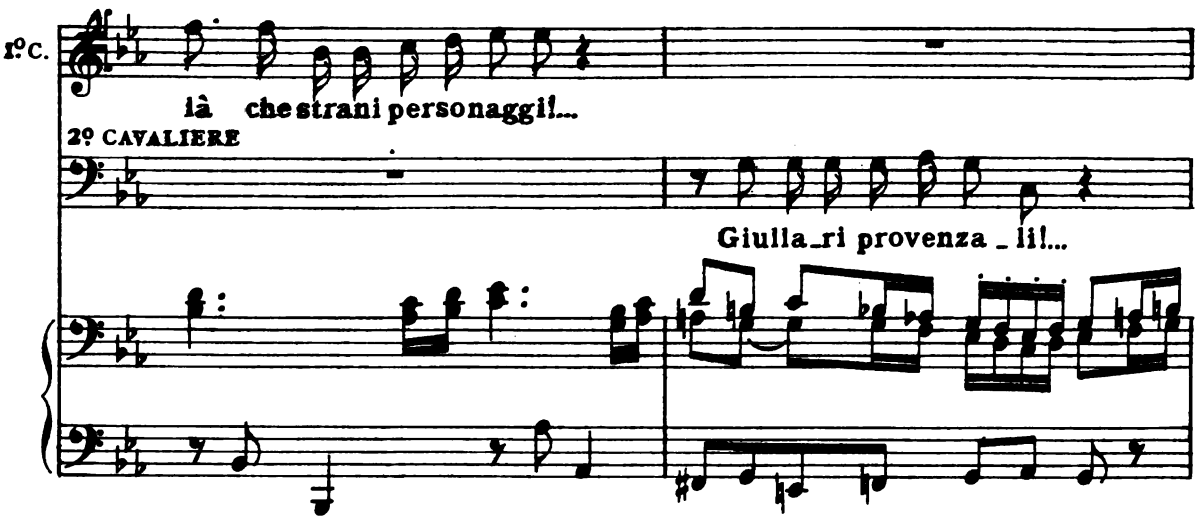
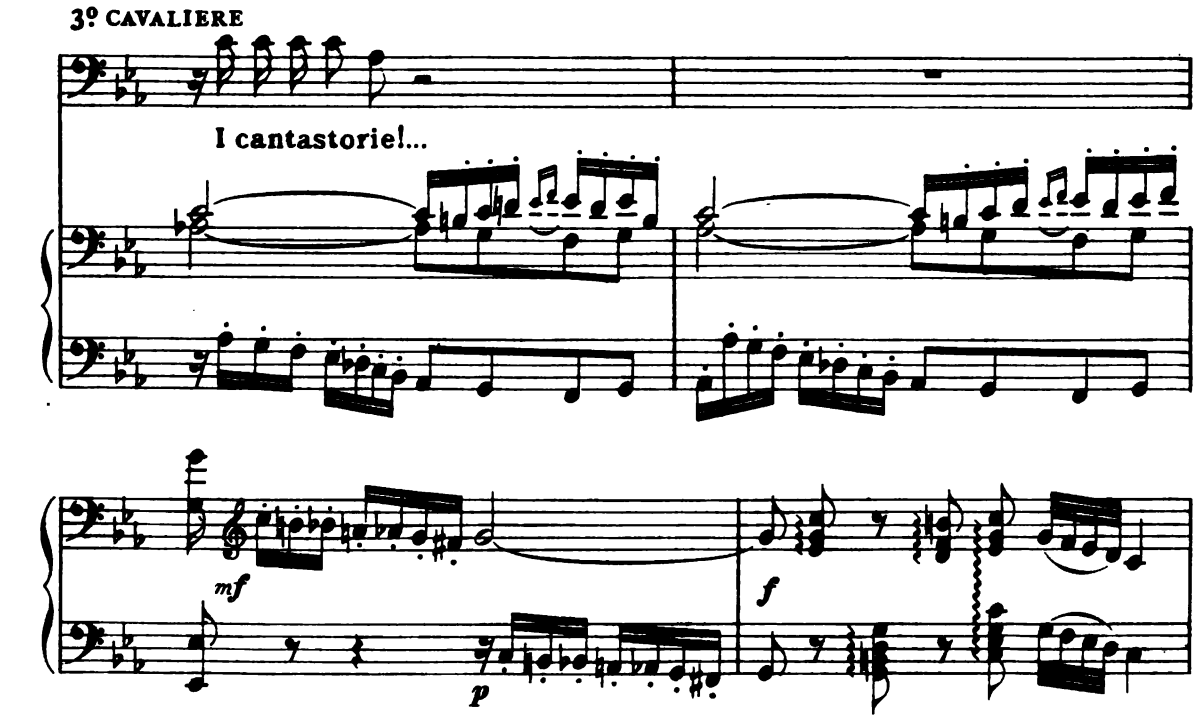
SCENA III.

(La porta del Convento si apre e ne escono di sotto al piccolo porticato tre bizzarri personaggi. Hanno istrumenti al collo. Appena usciti dal Convento s'inginocchiano avanti ai frati che li hanno accompagnati fino alla soglia del Convento che li ha ospitati. – I Romei baciano umilmente il saio, le corone e i cordoni dei frati. – Dalla terrazza Roldano, seduto sul parapetto, osserva in silenzio.)

1º CAVALIERE (additando ai compagni i tre Romei)







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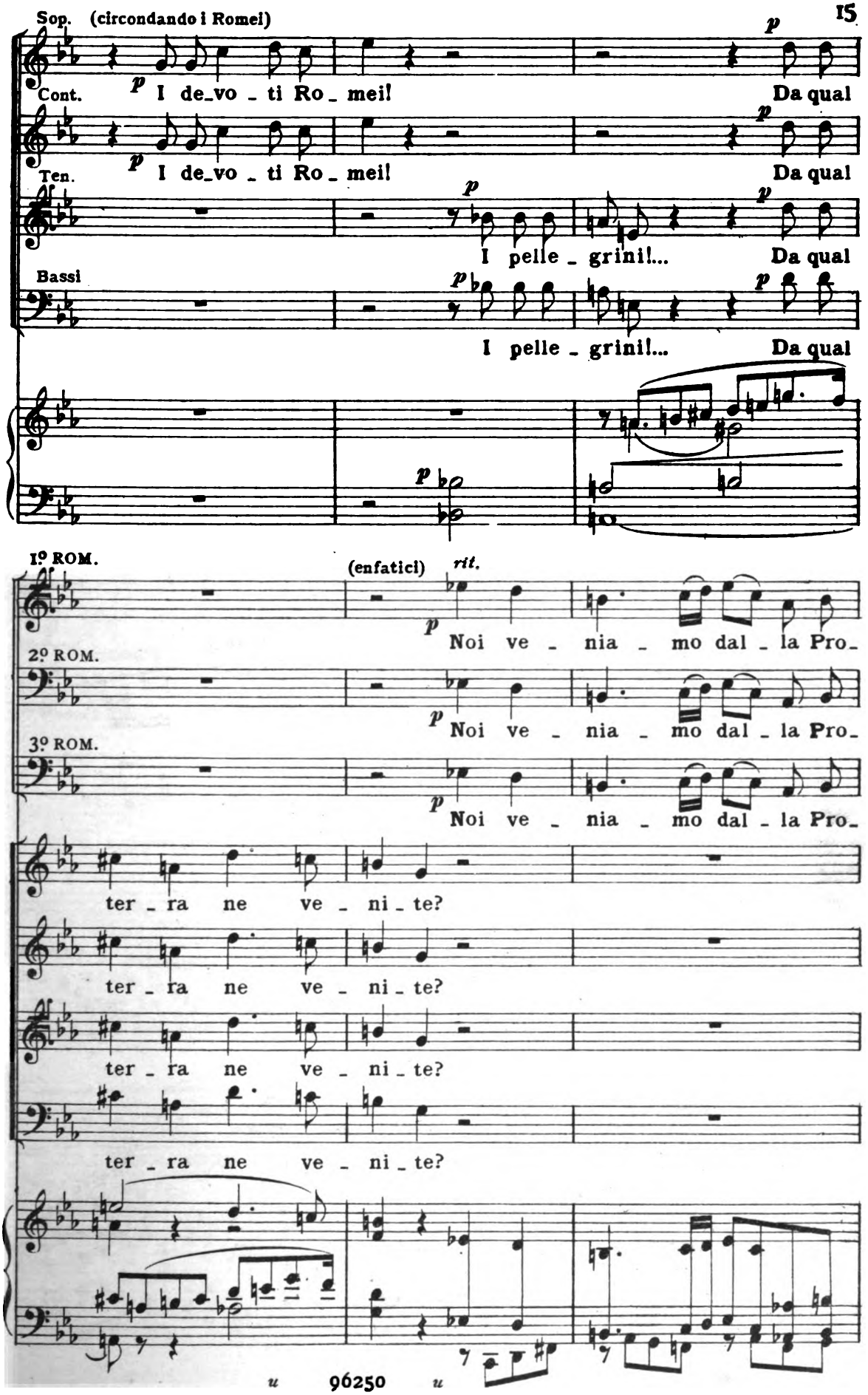

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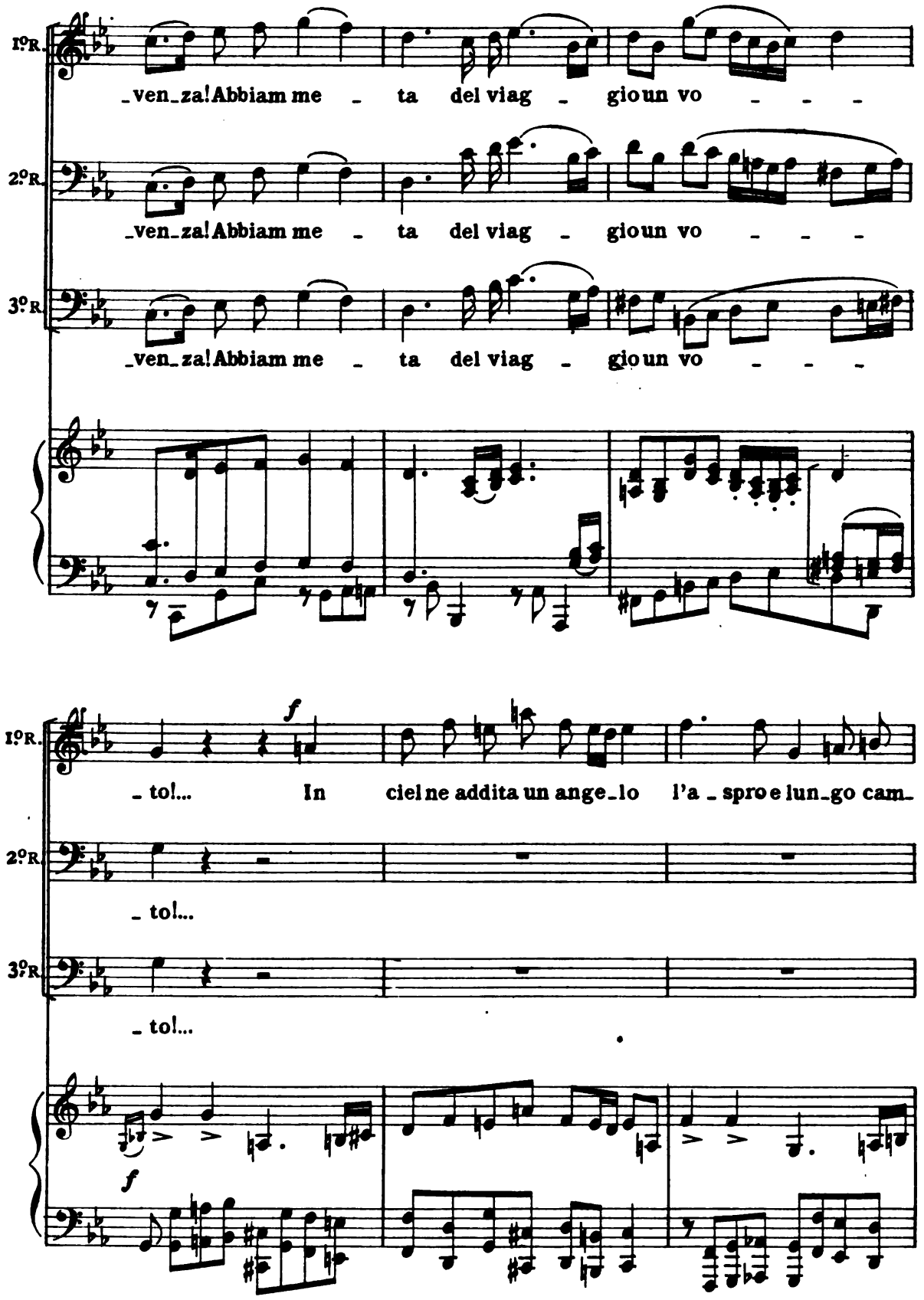

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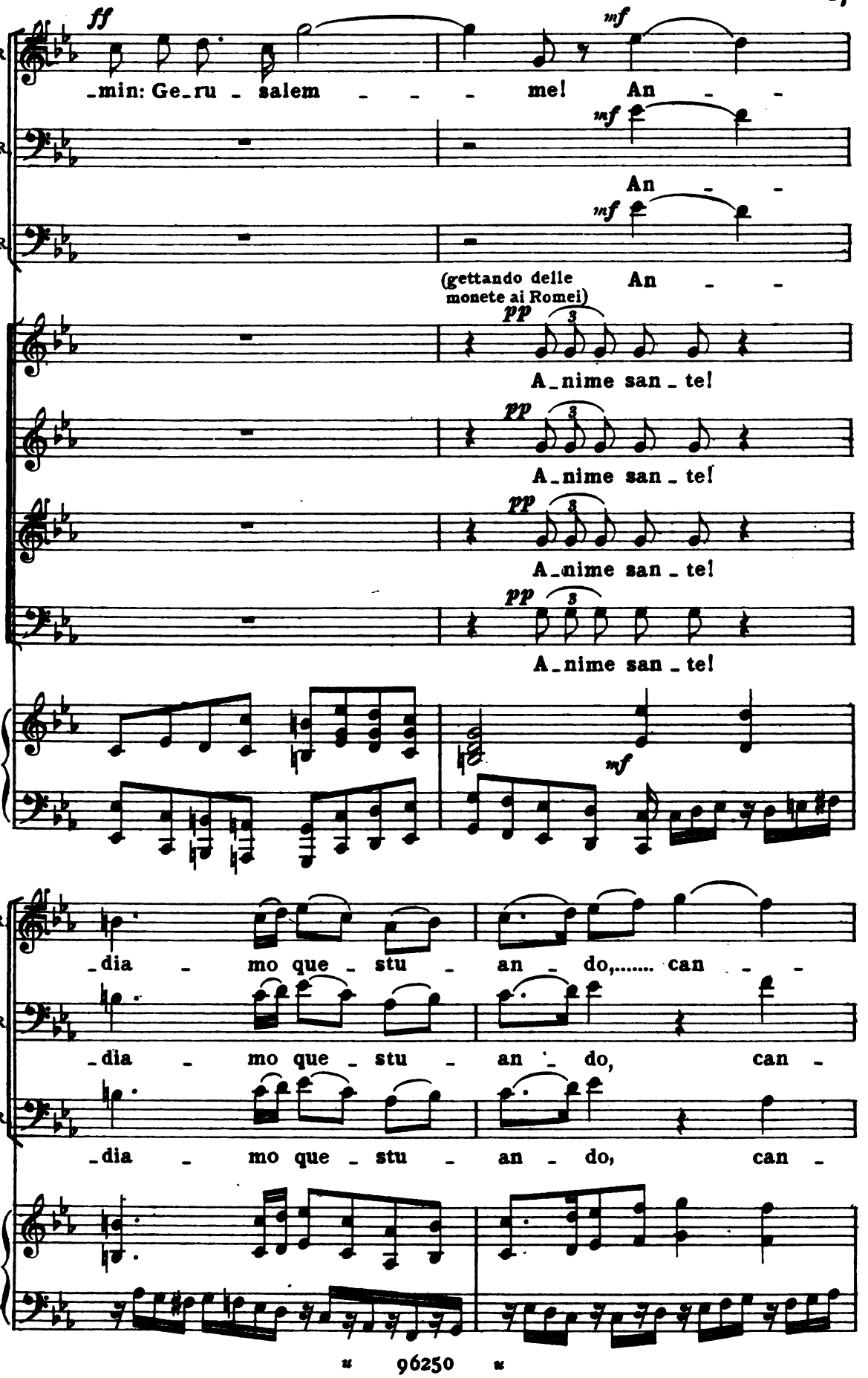

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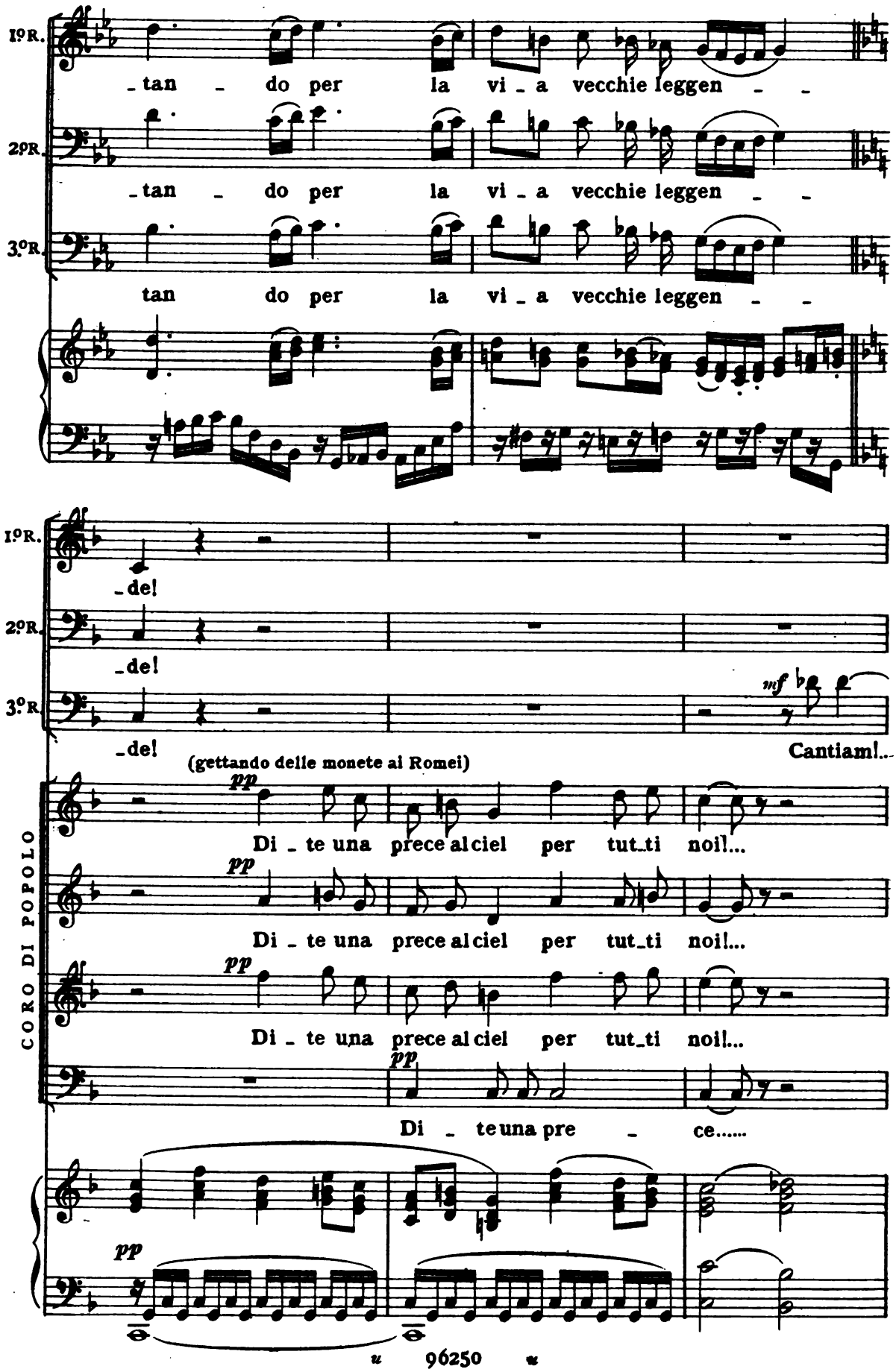

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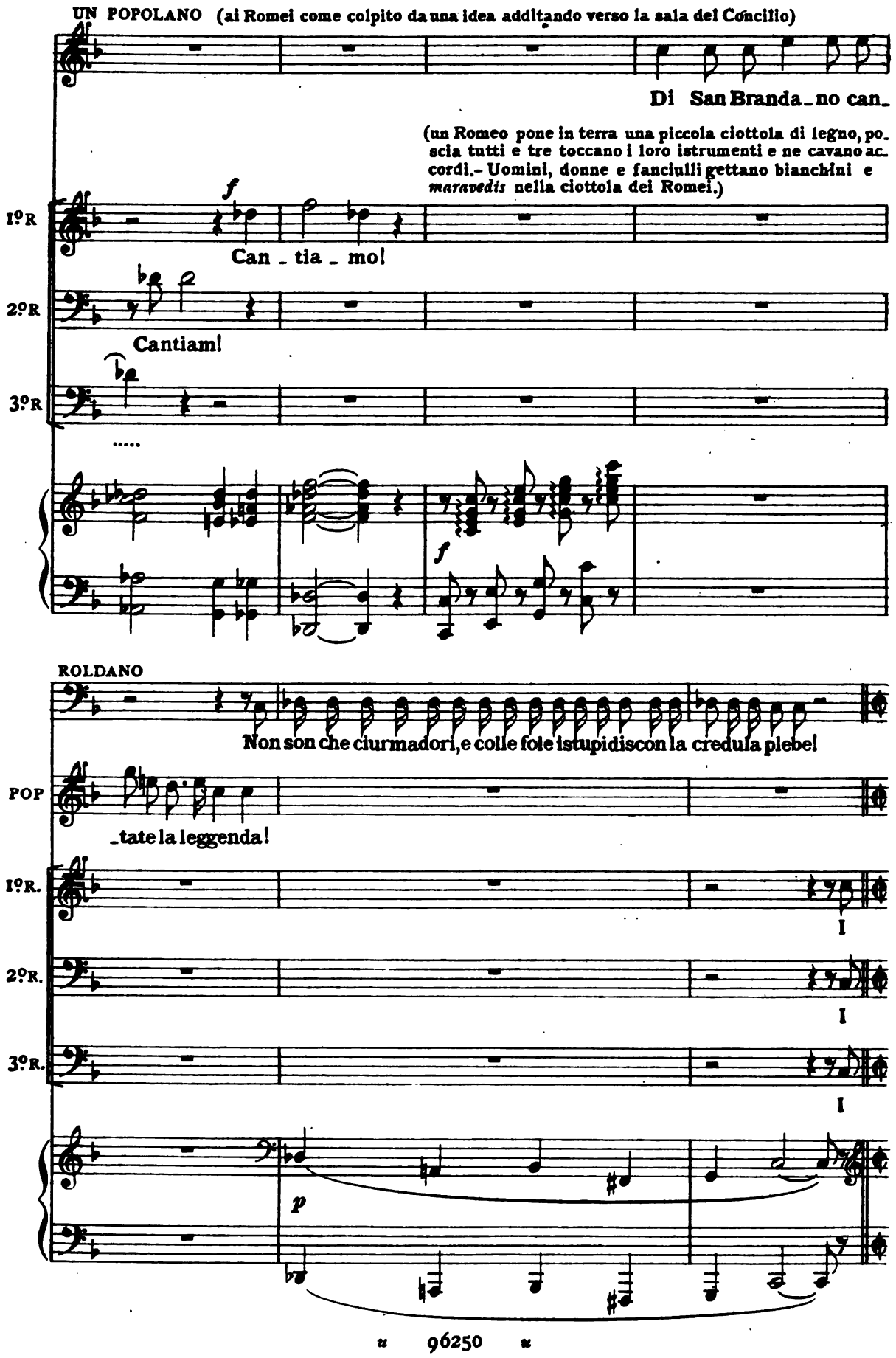

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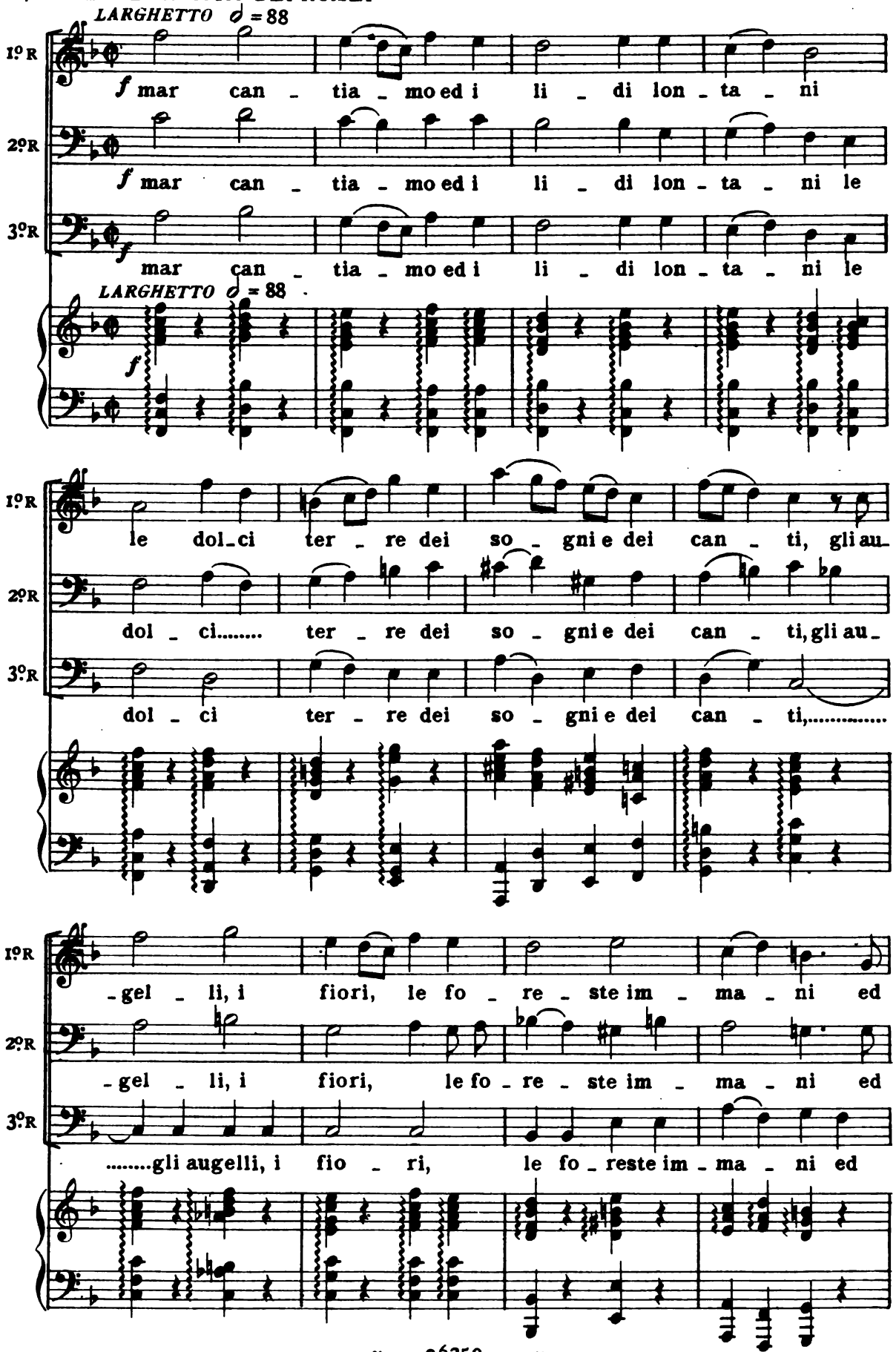

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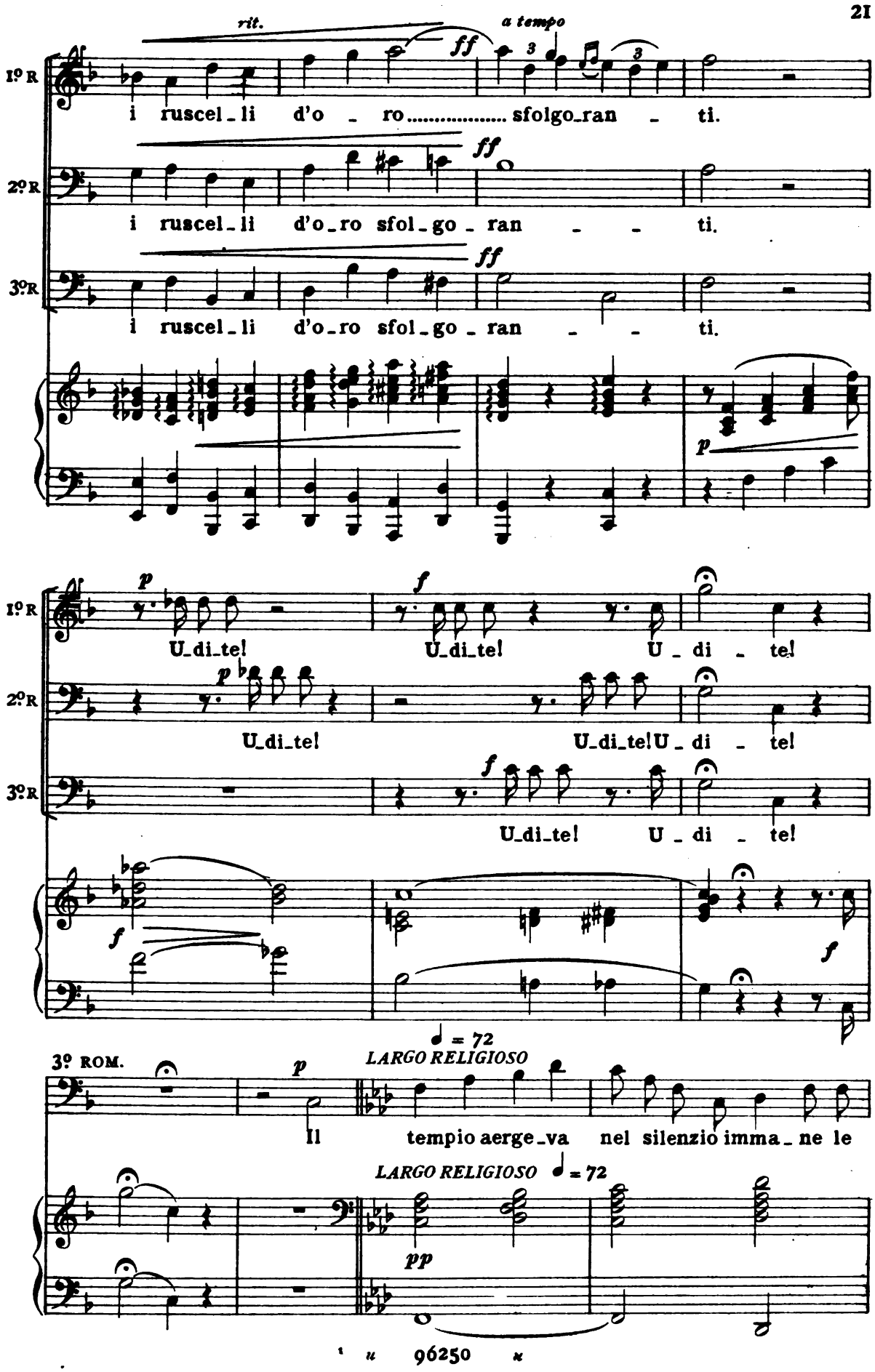

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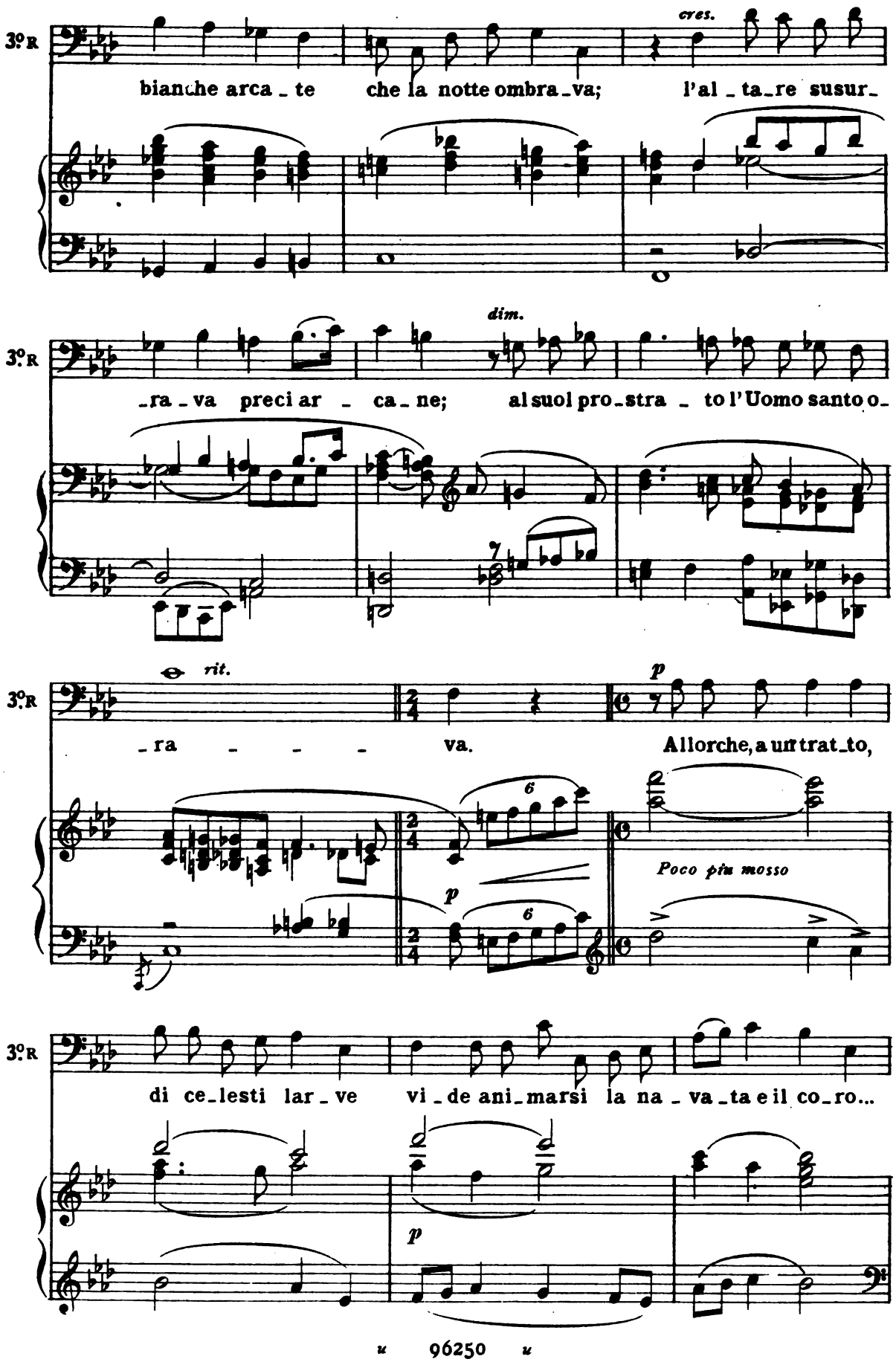

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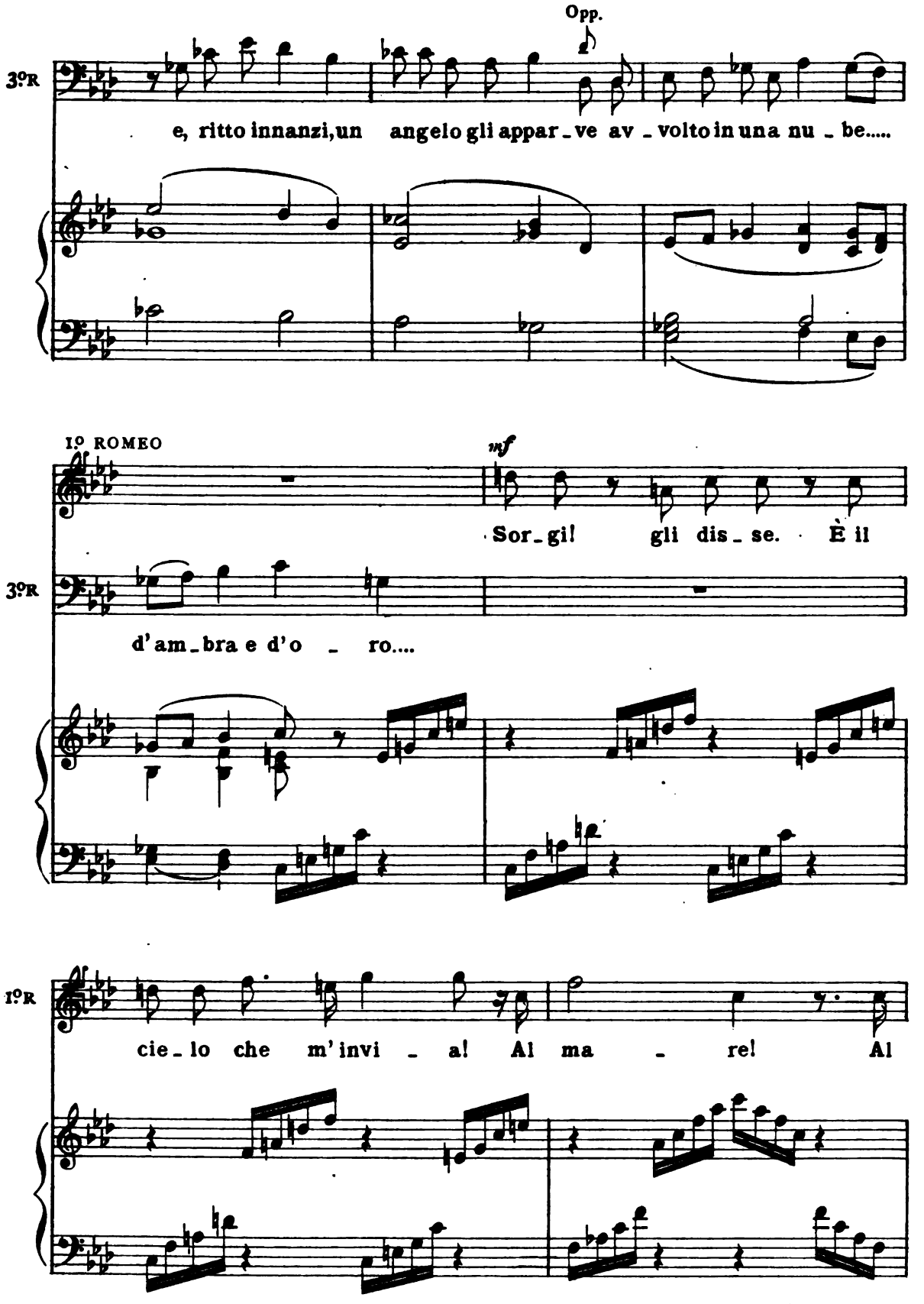

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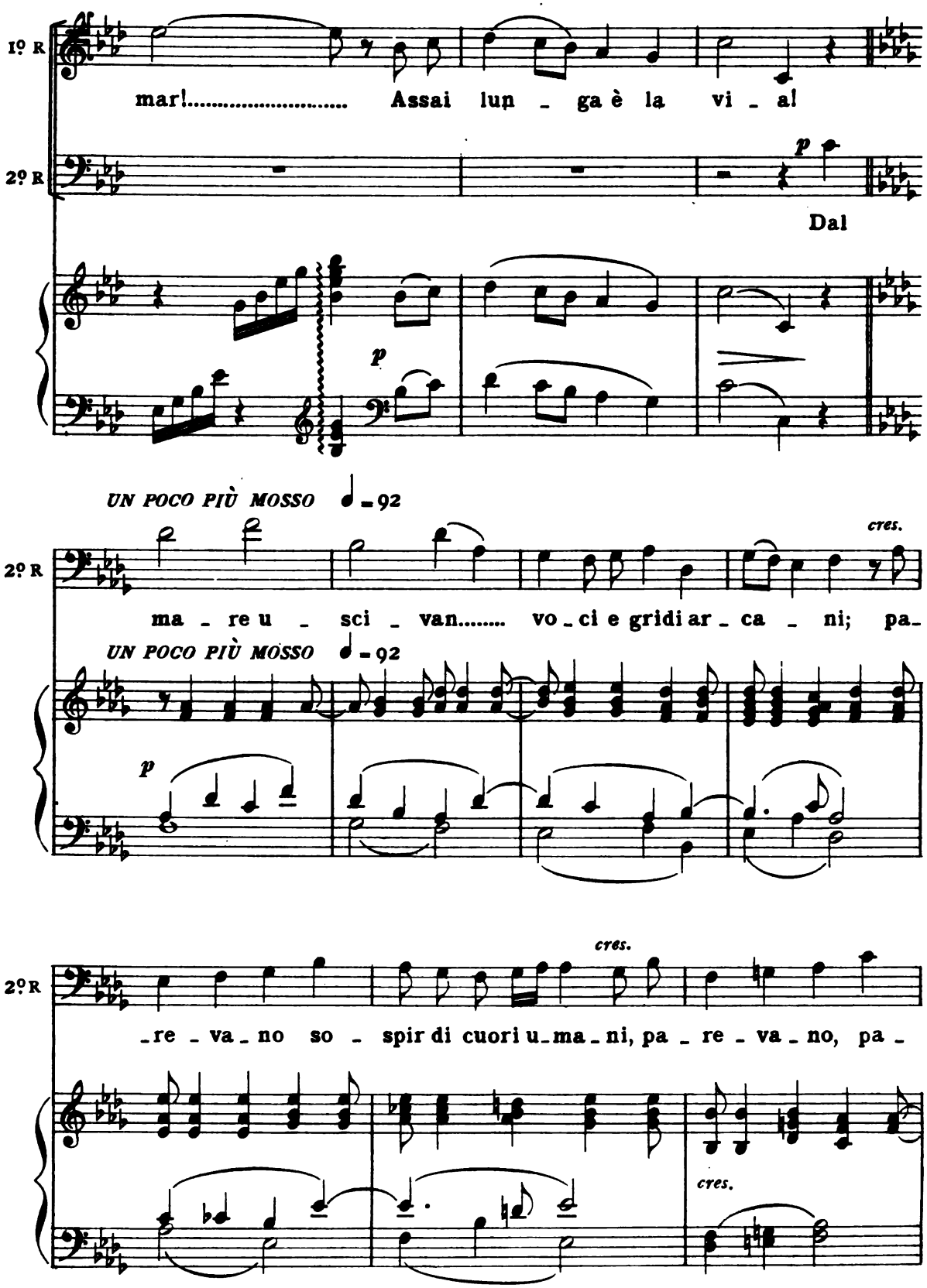

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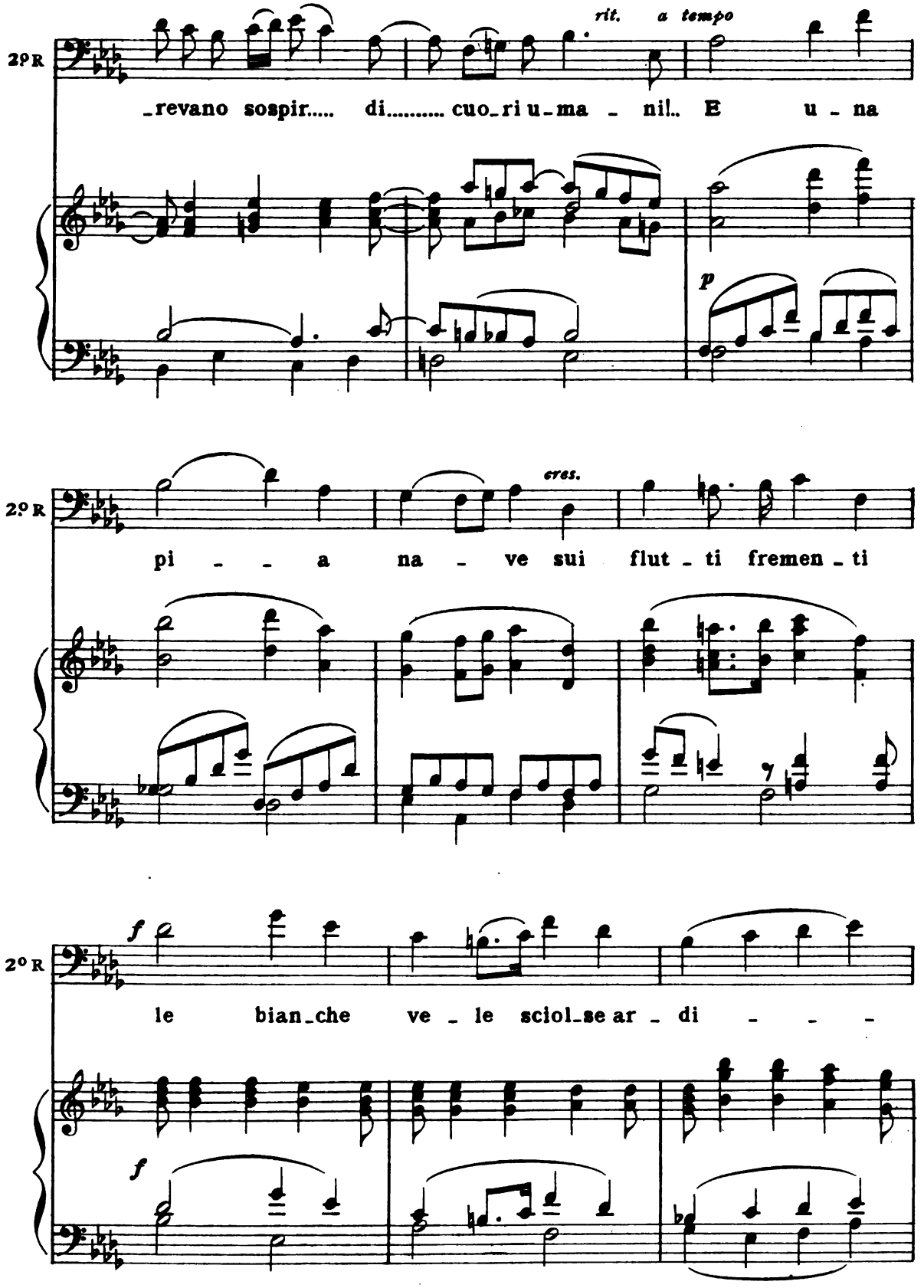

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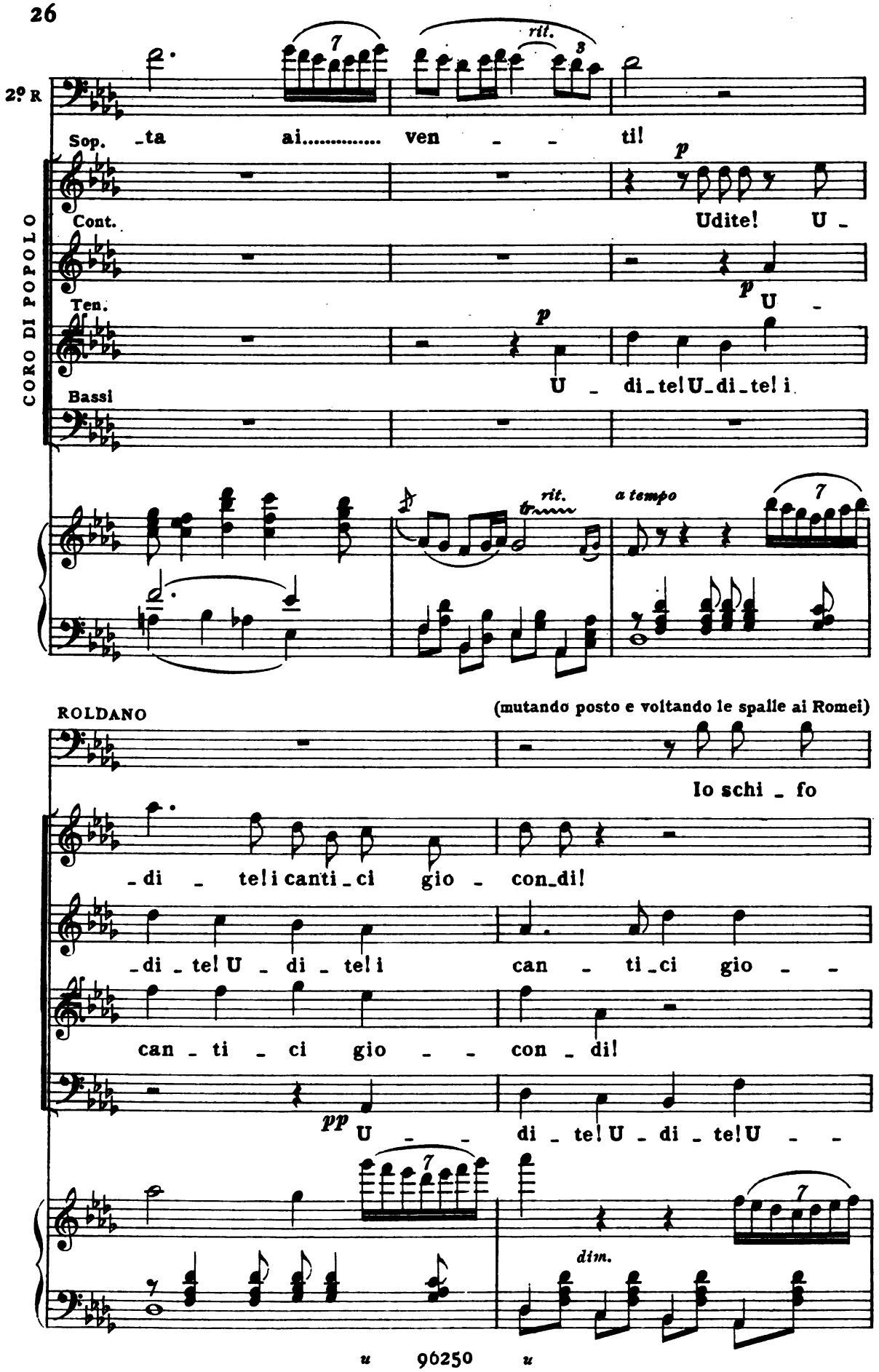

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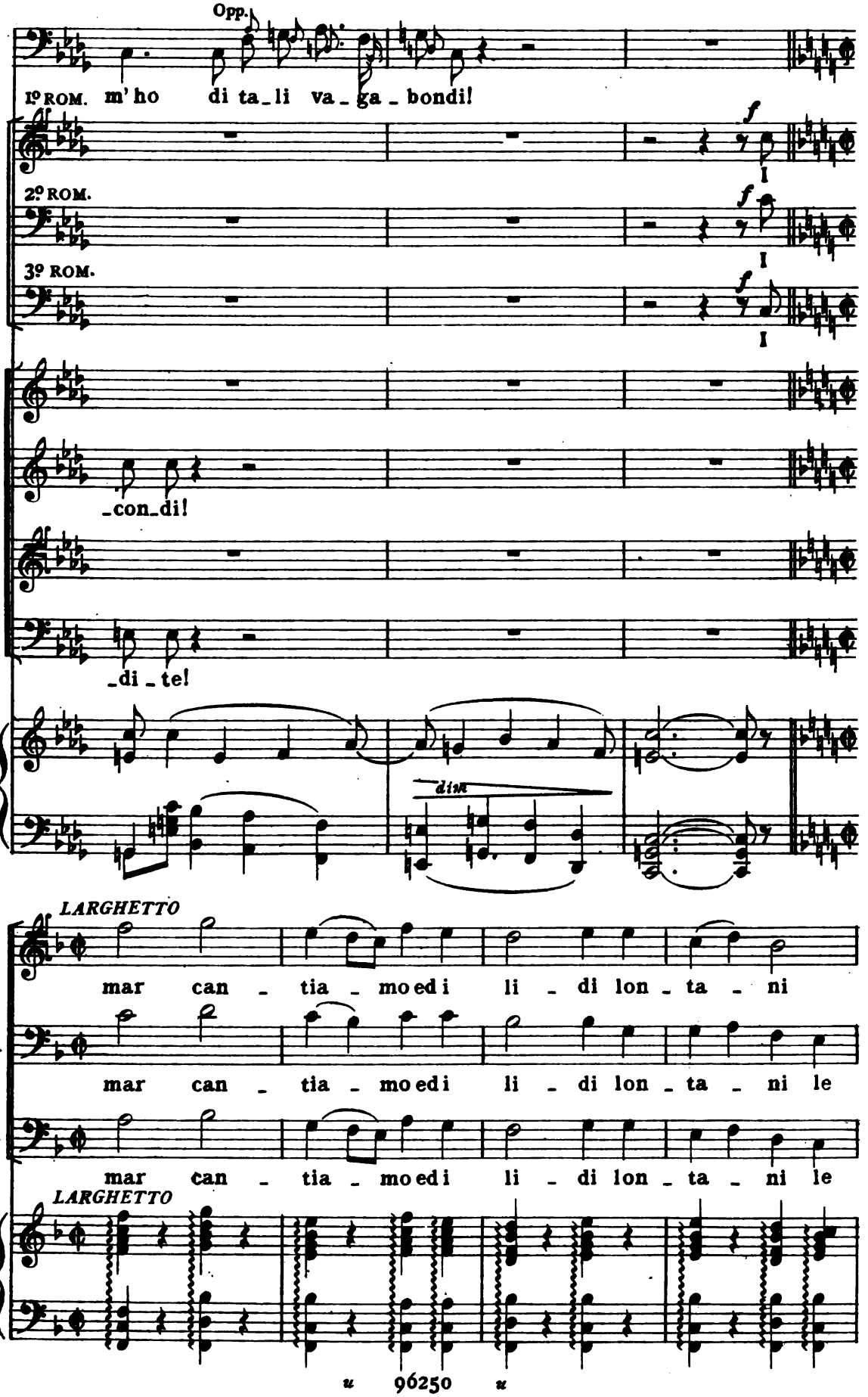

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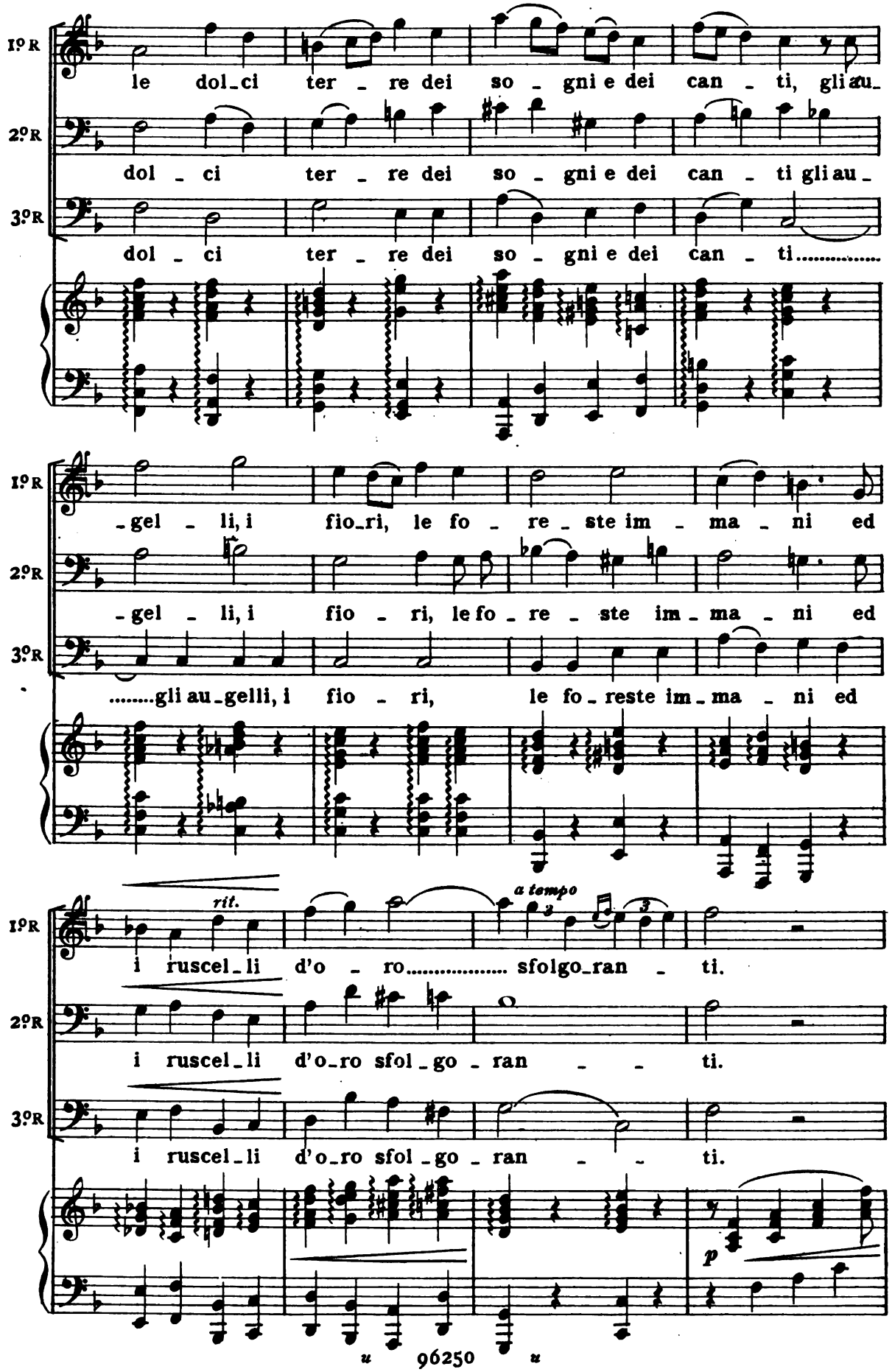

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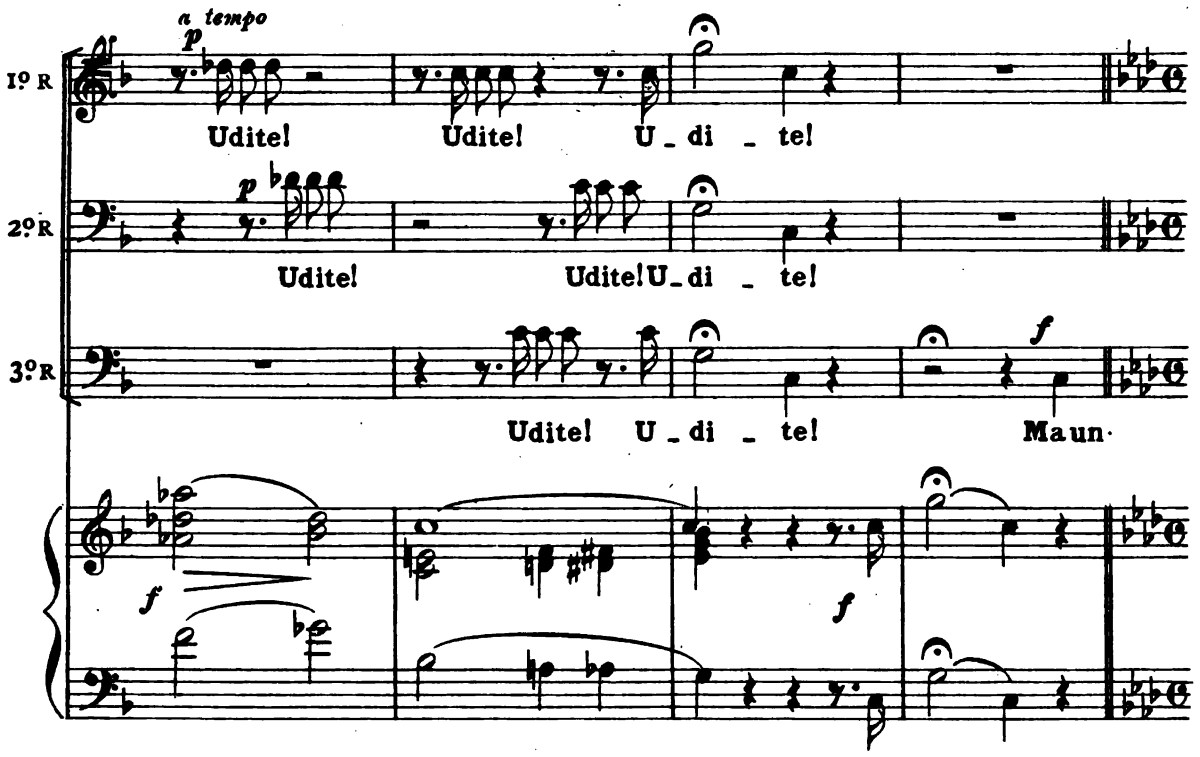

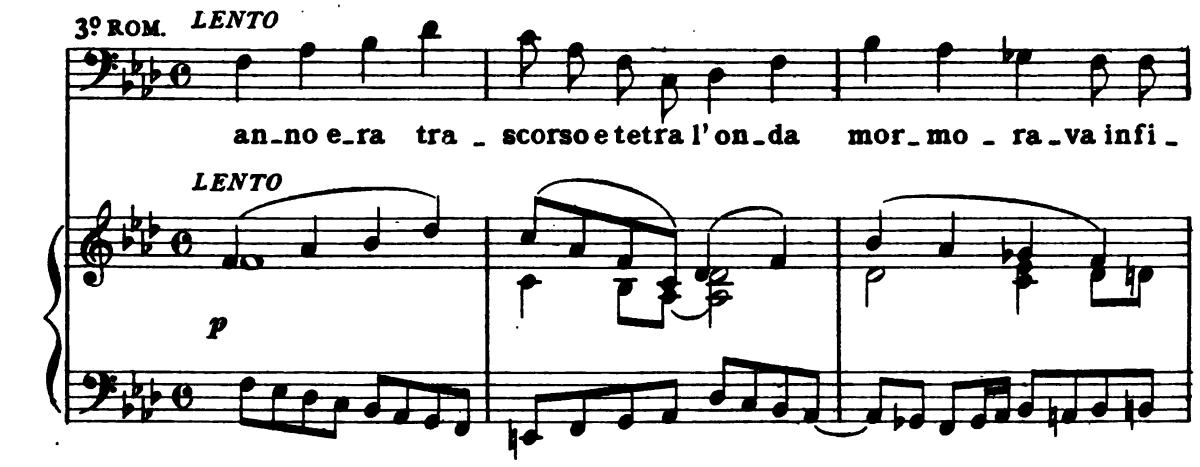

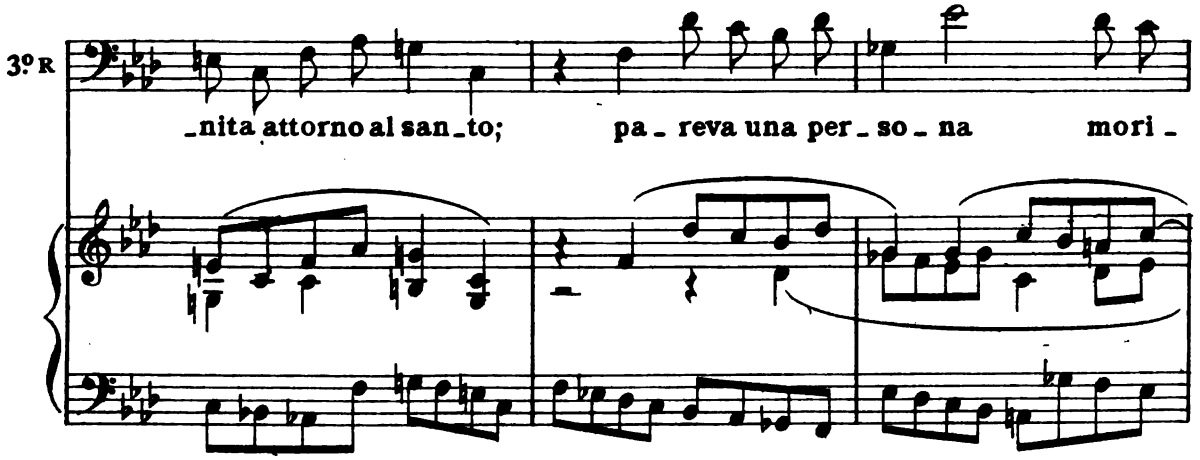

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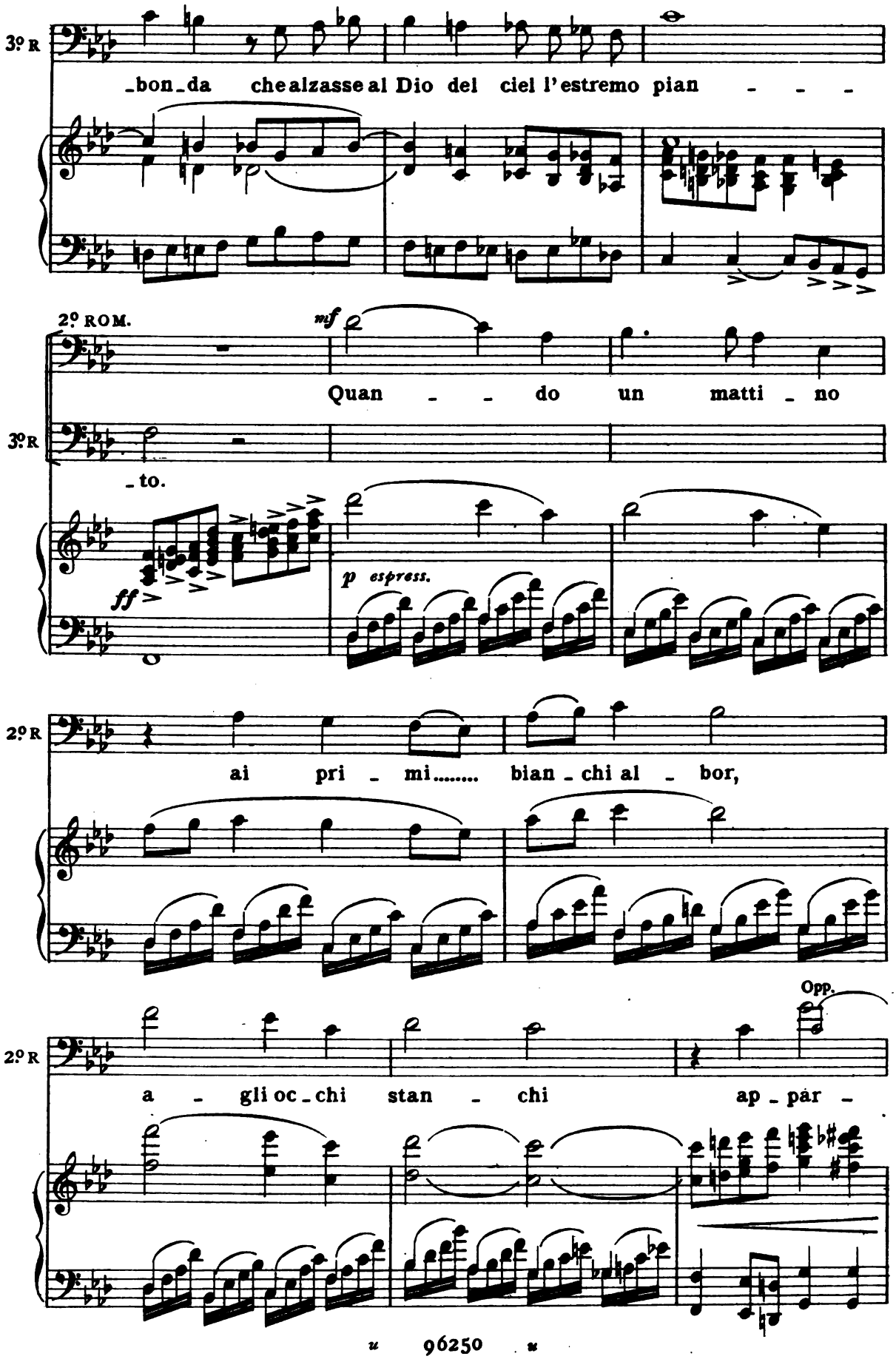

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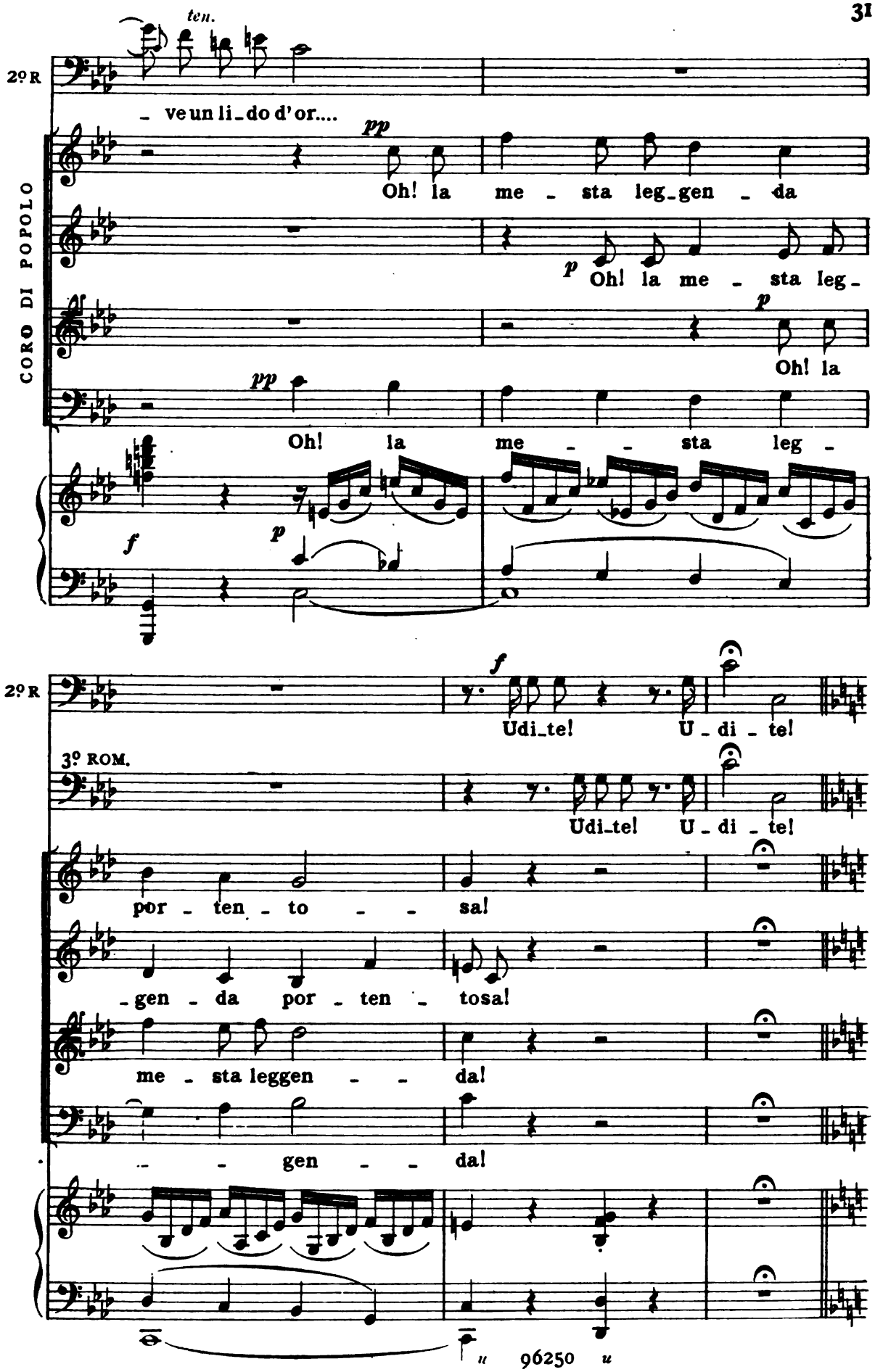

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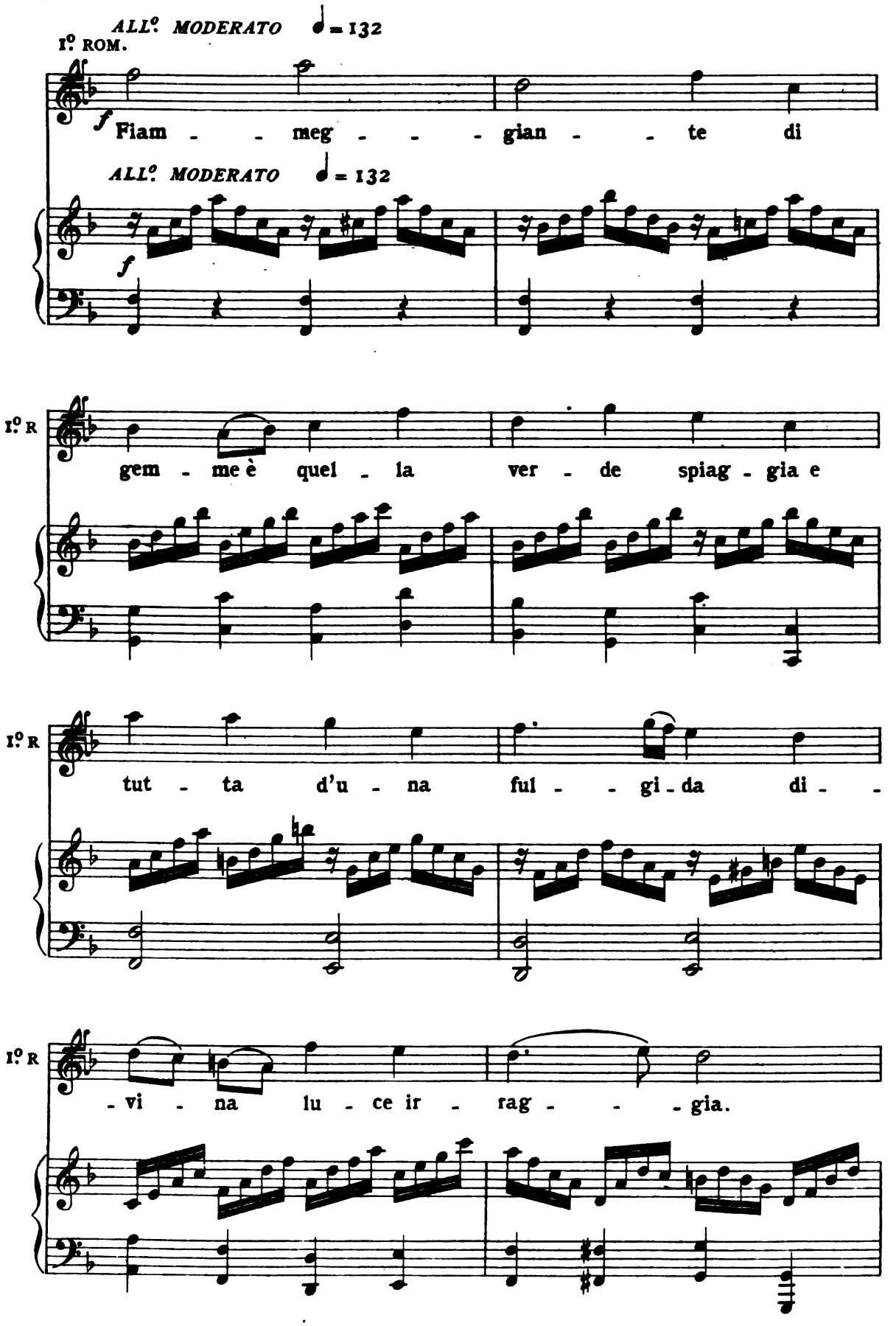

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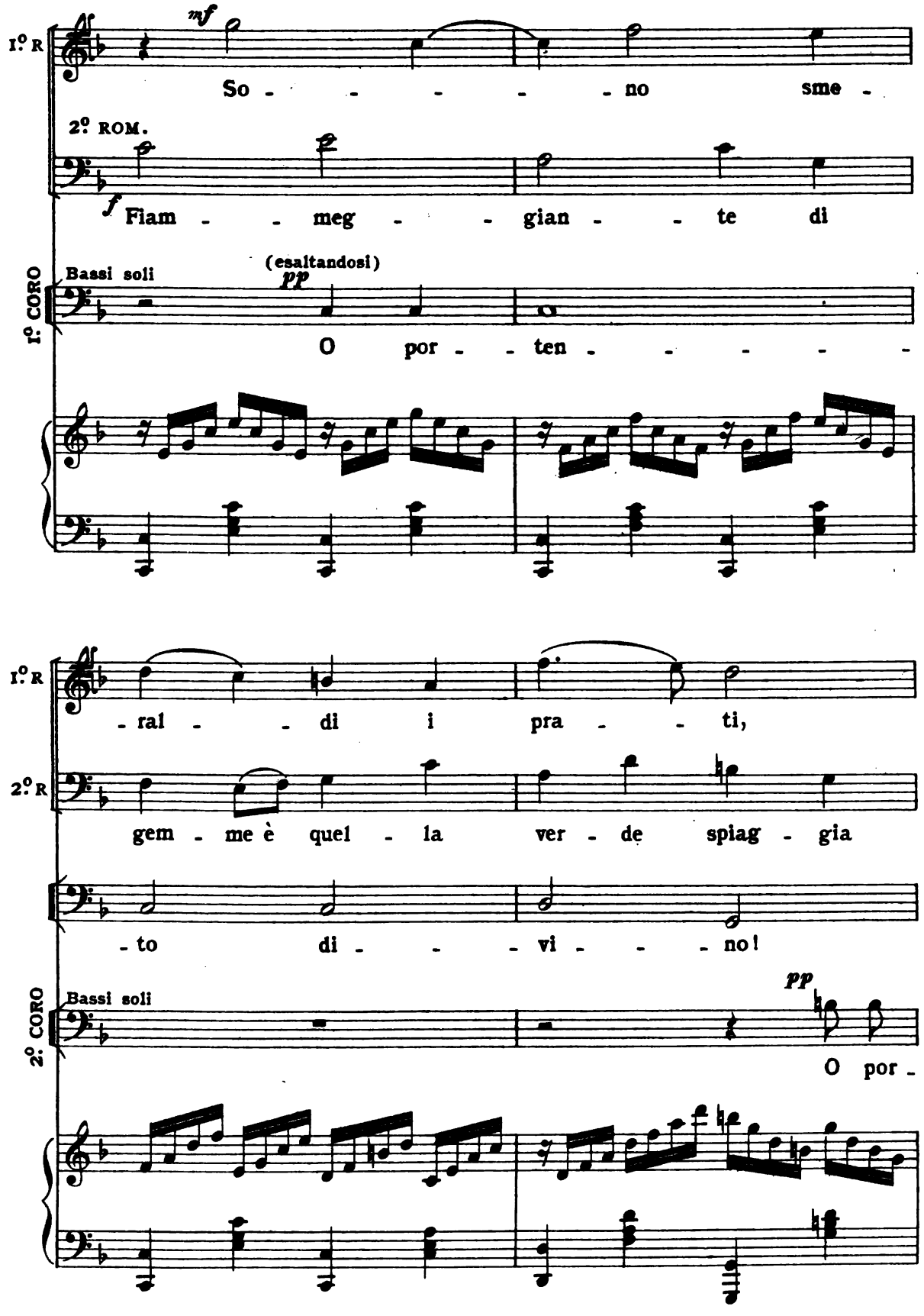

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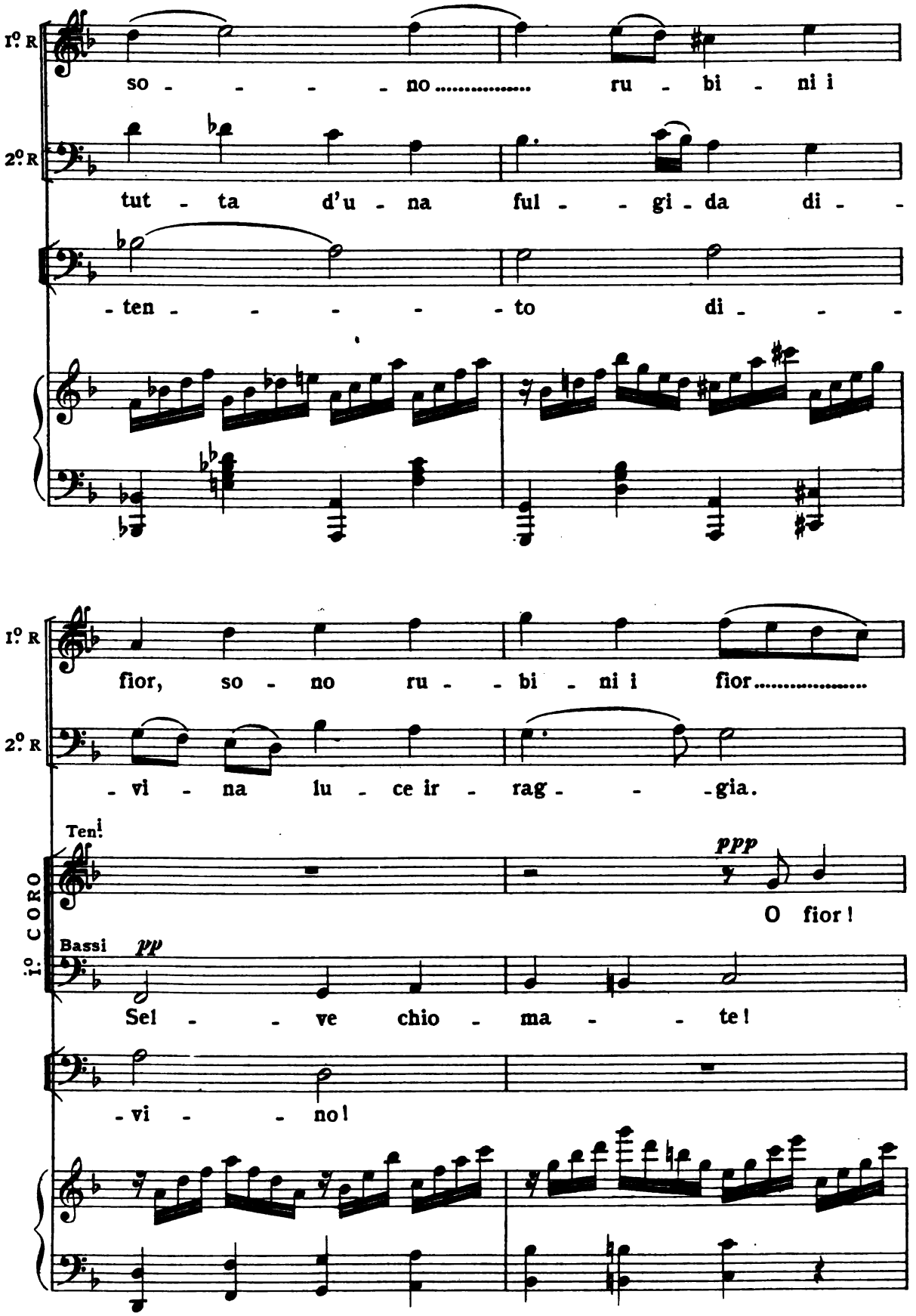

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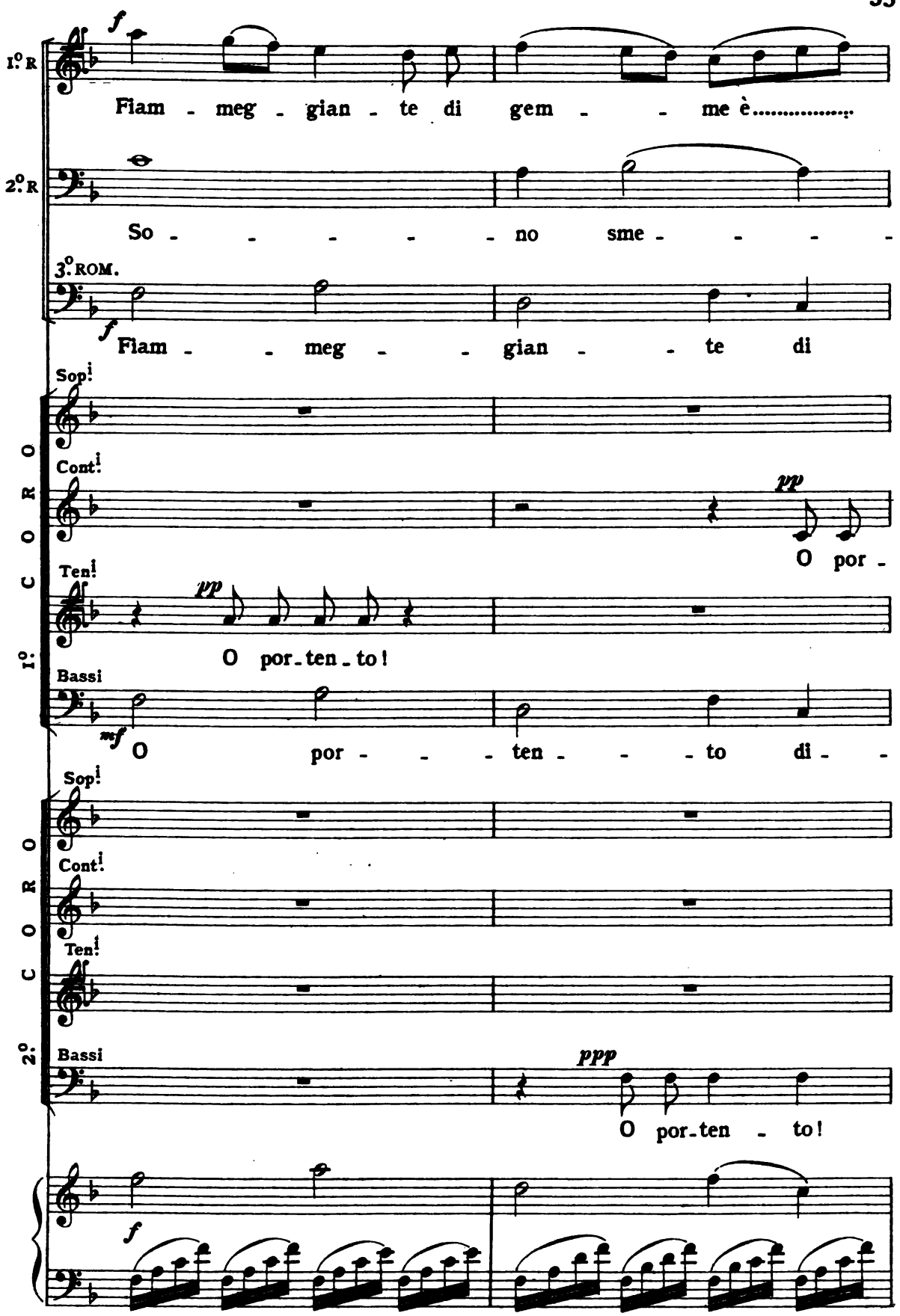

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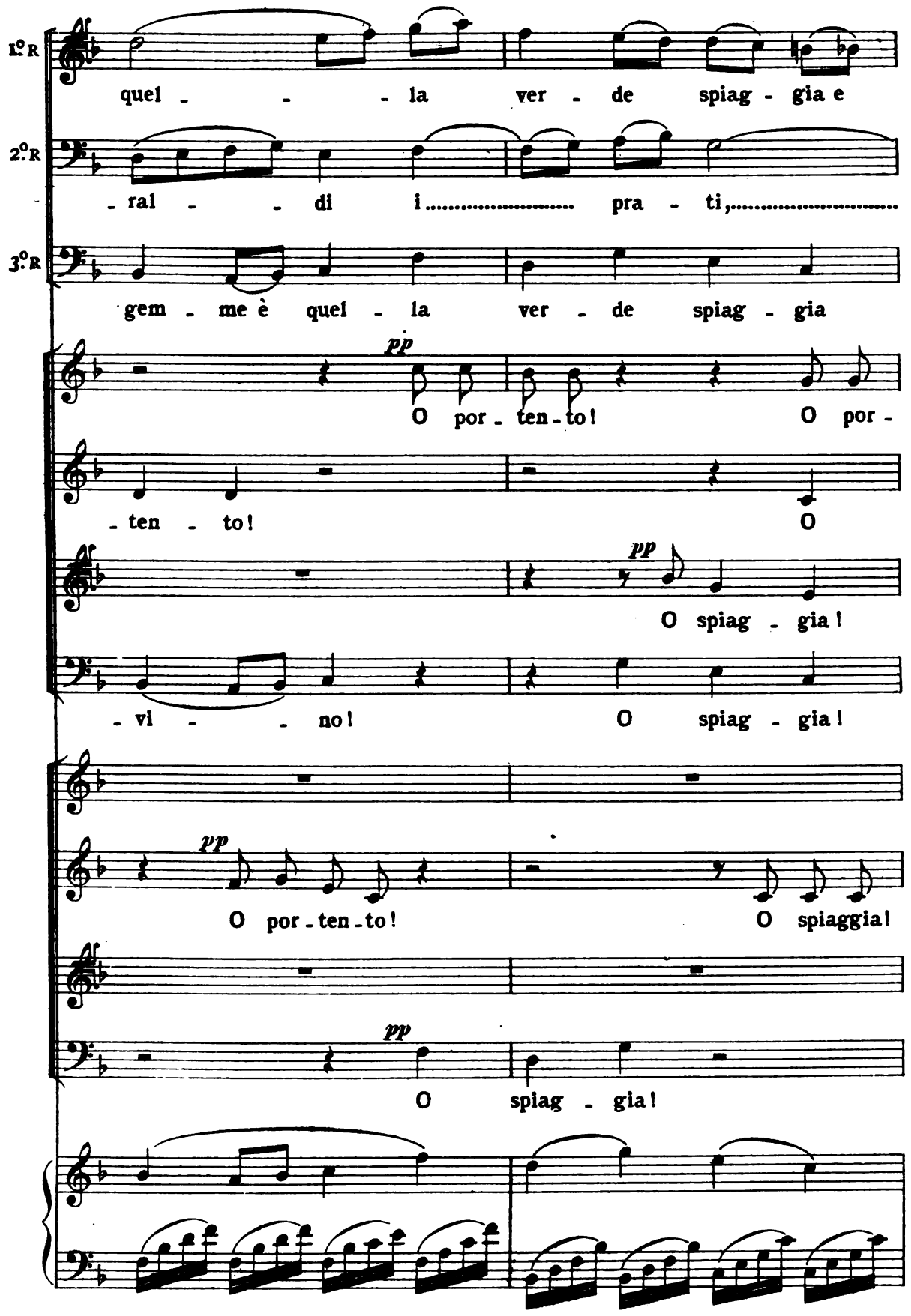

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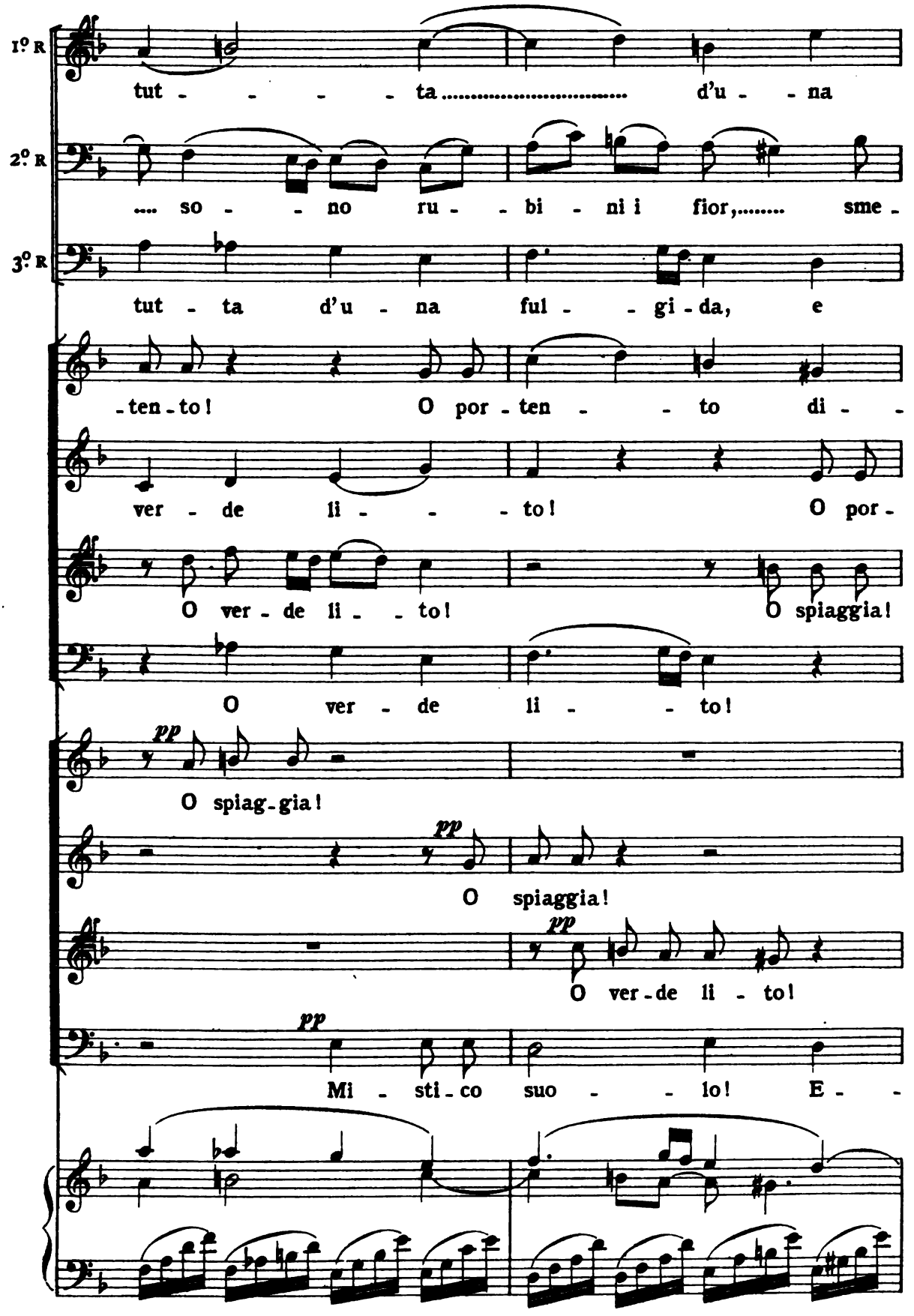

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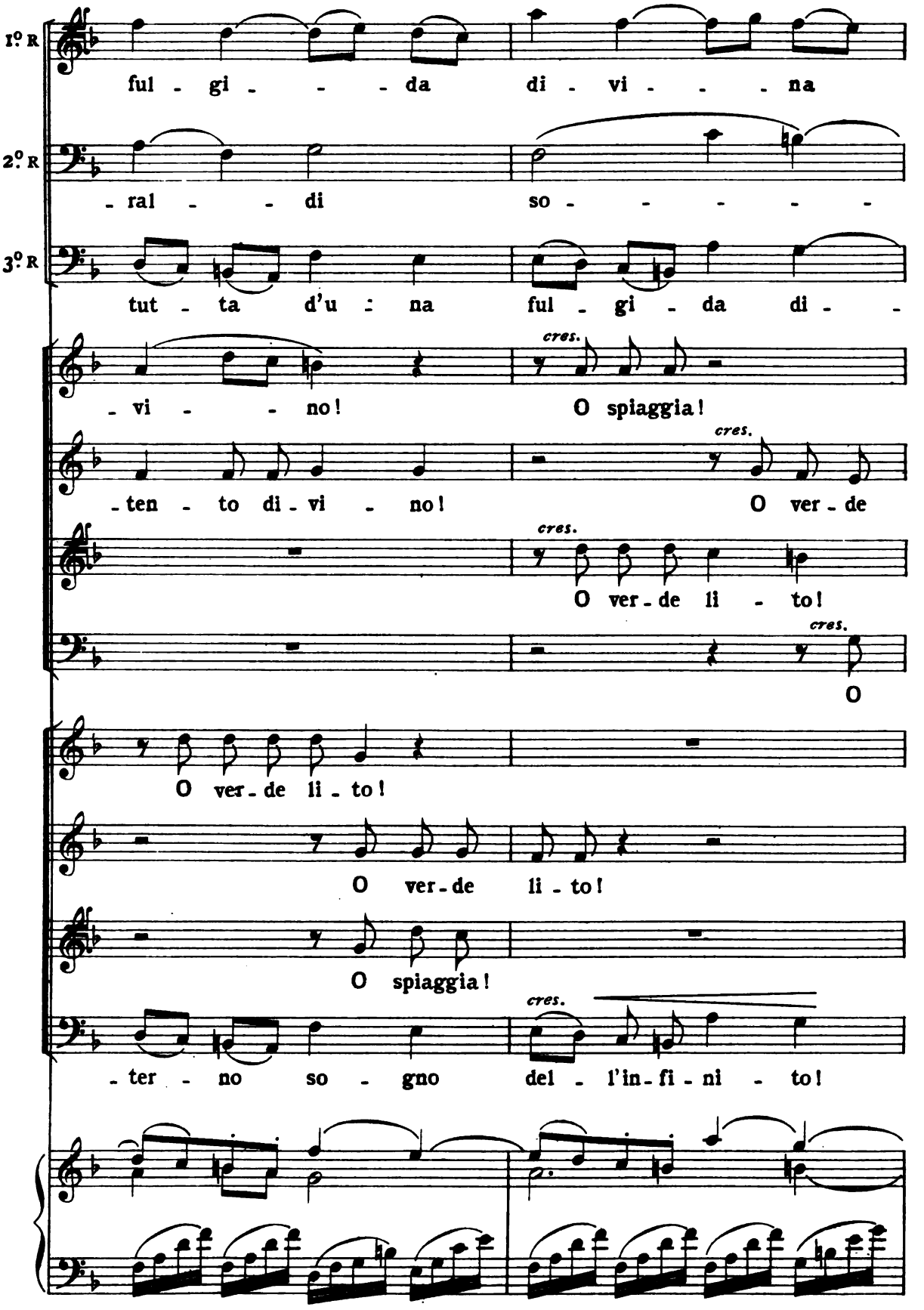

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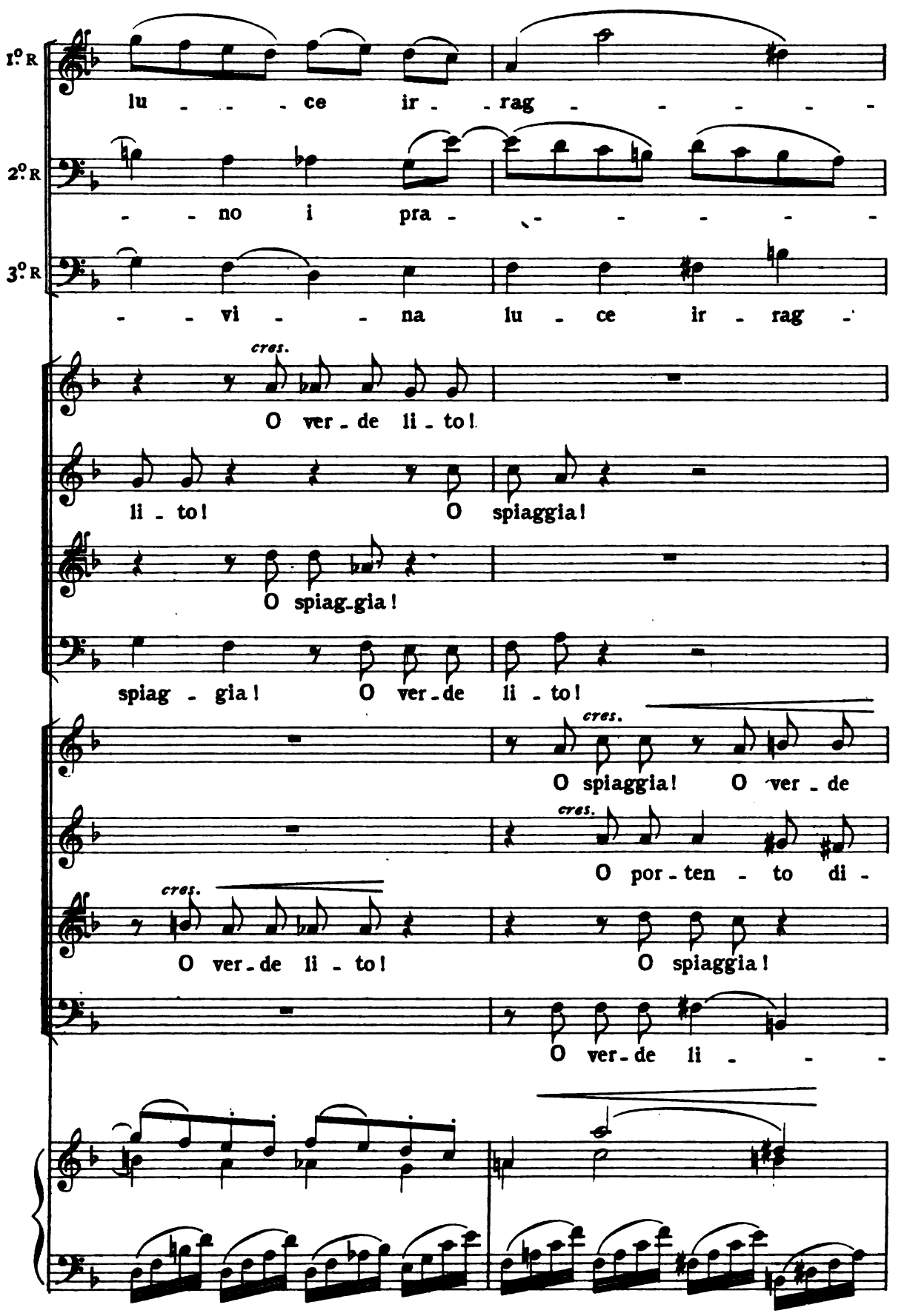

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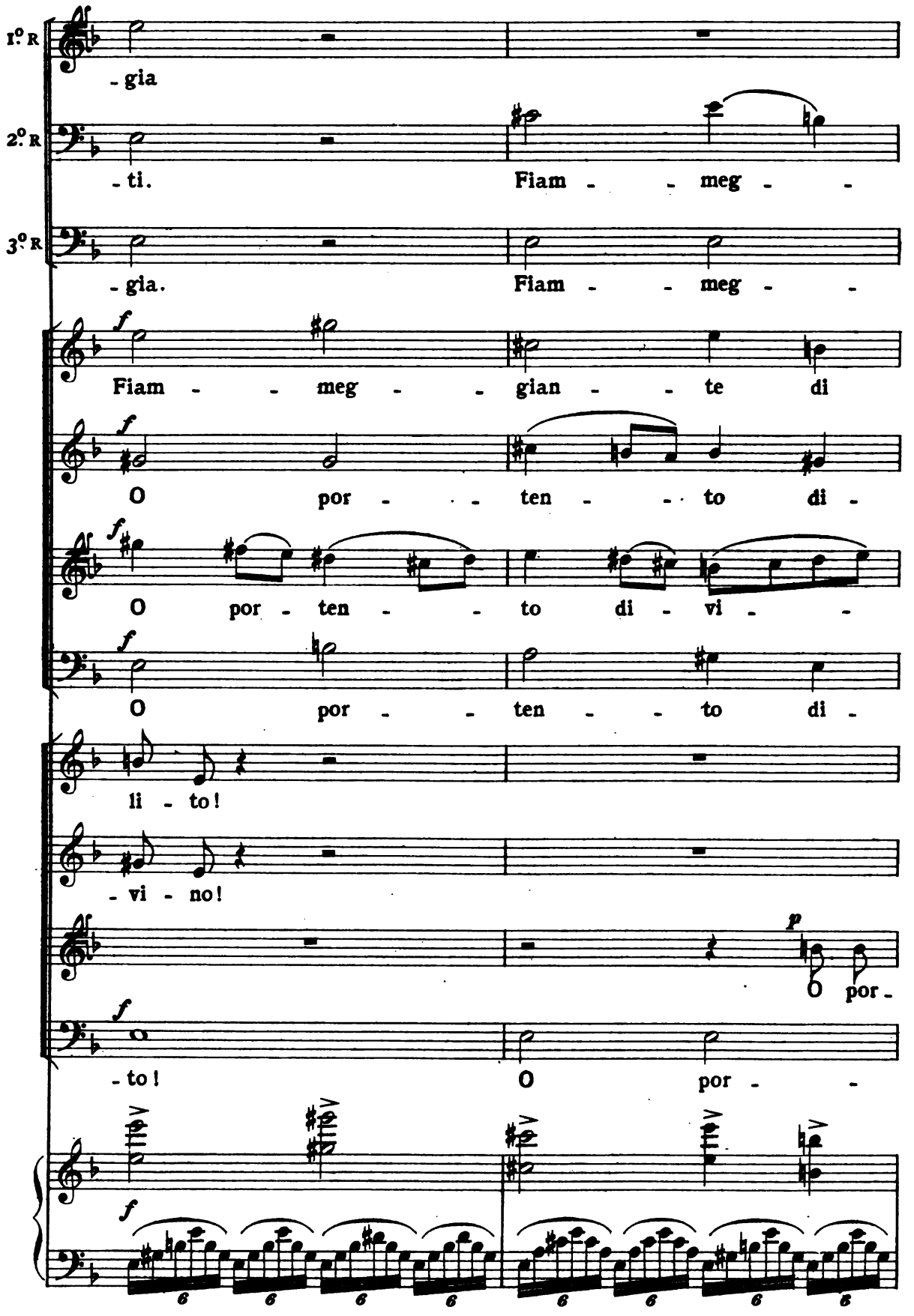

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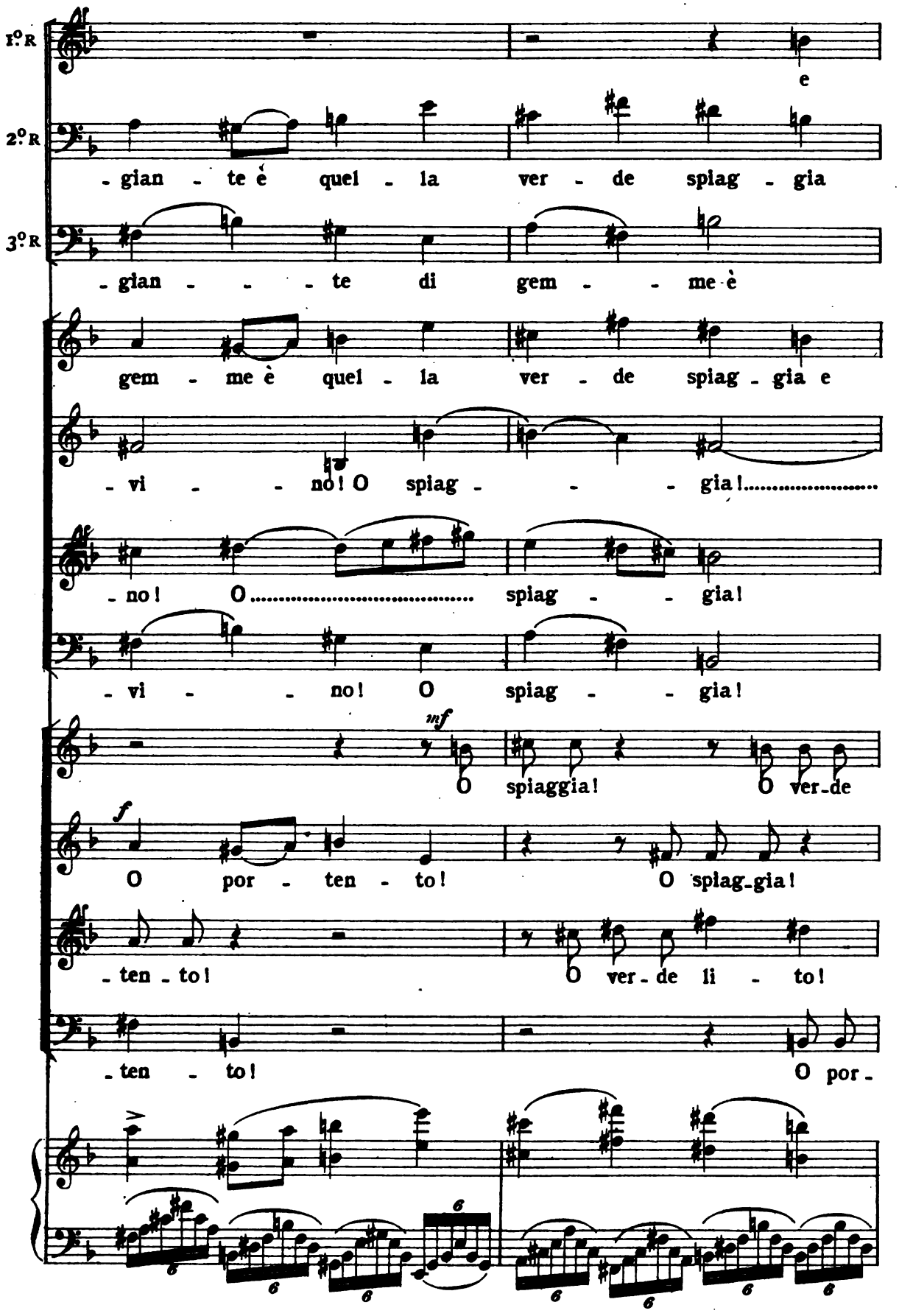

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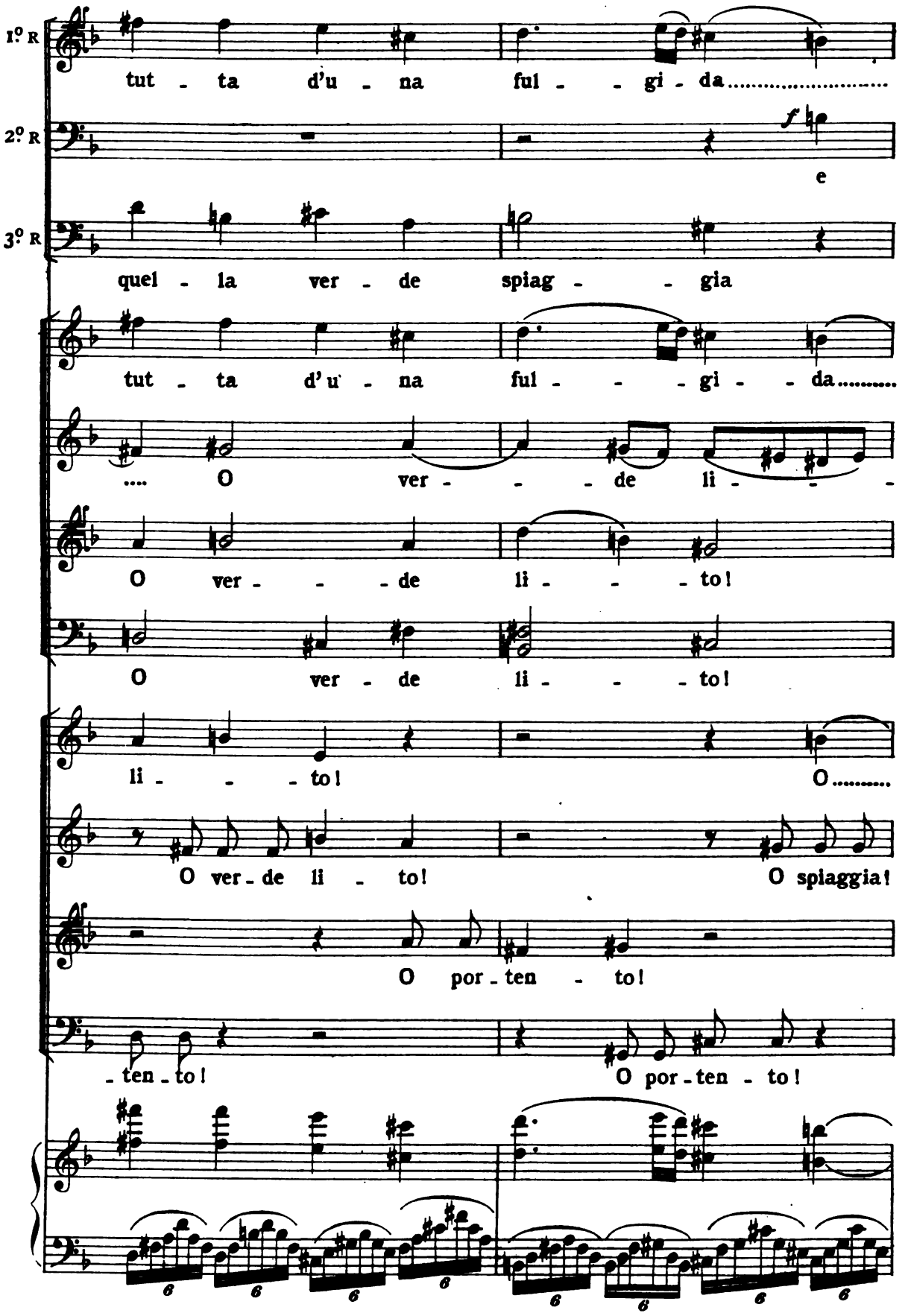

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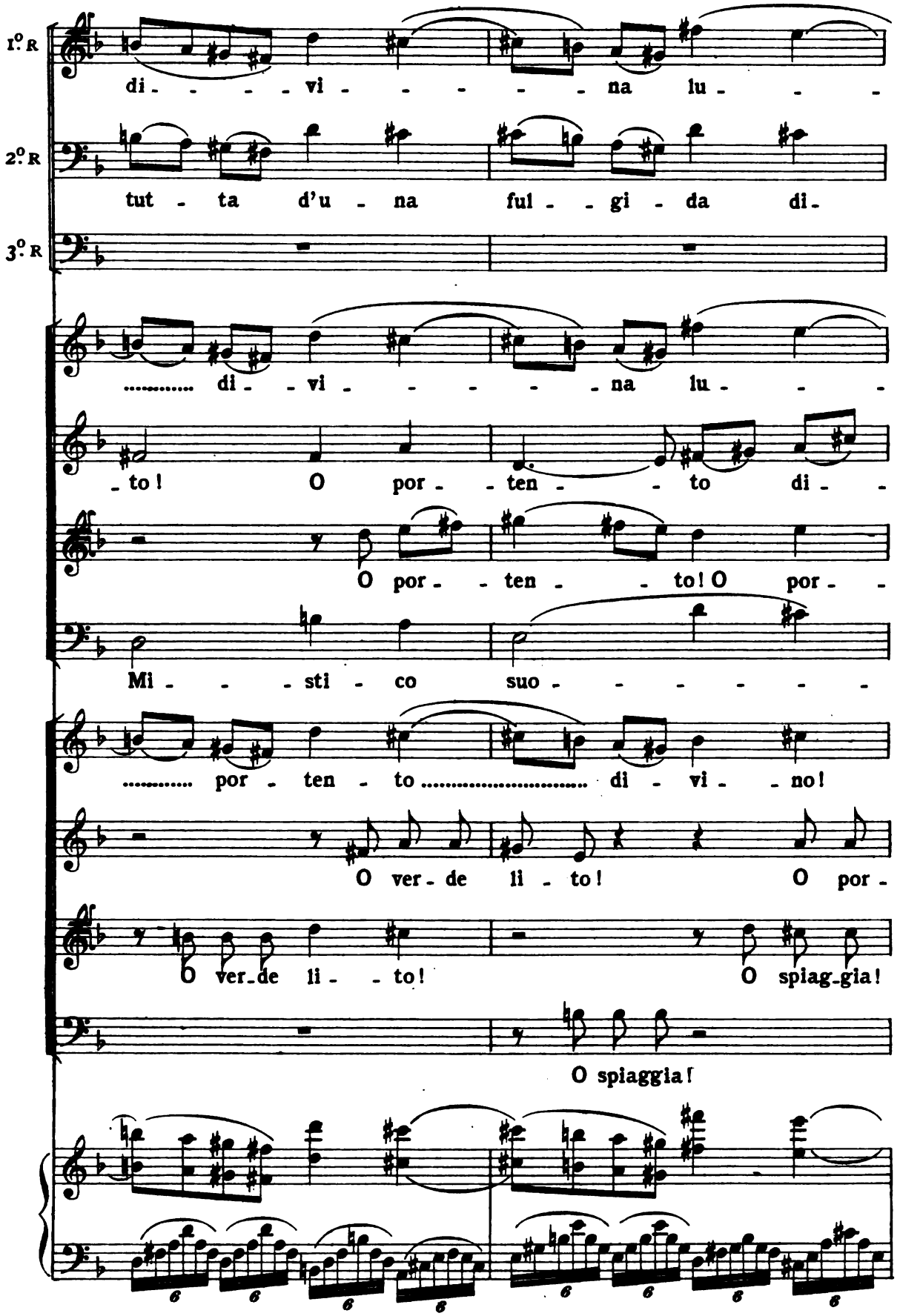

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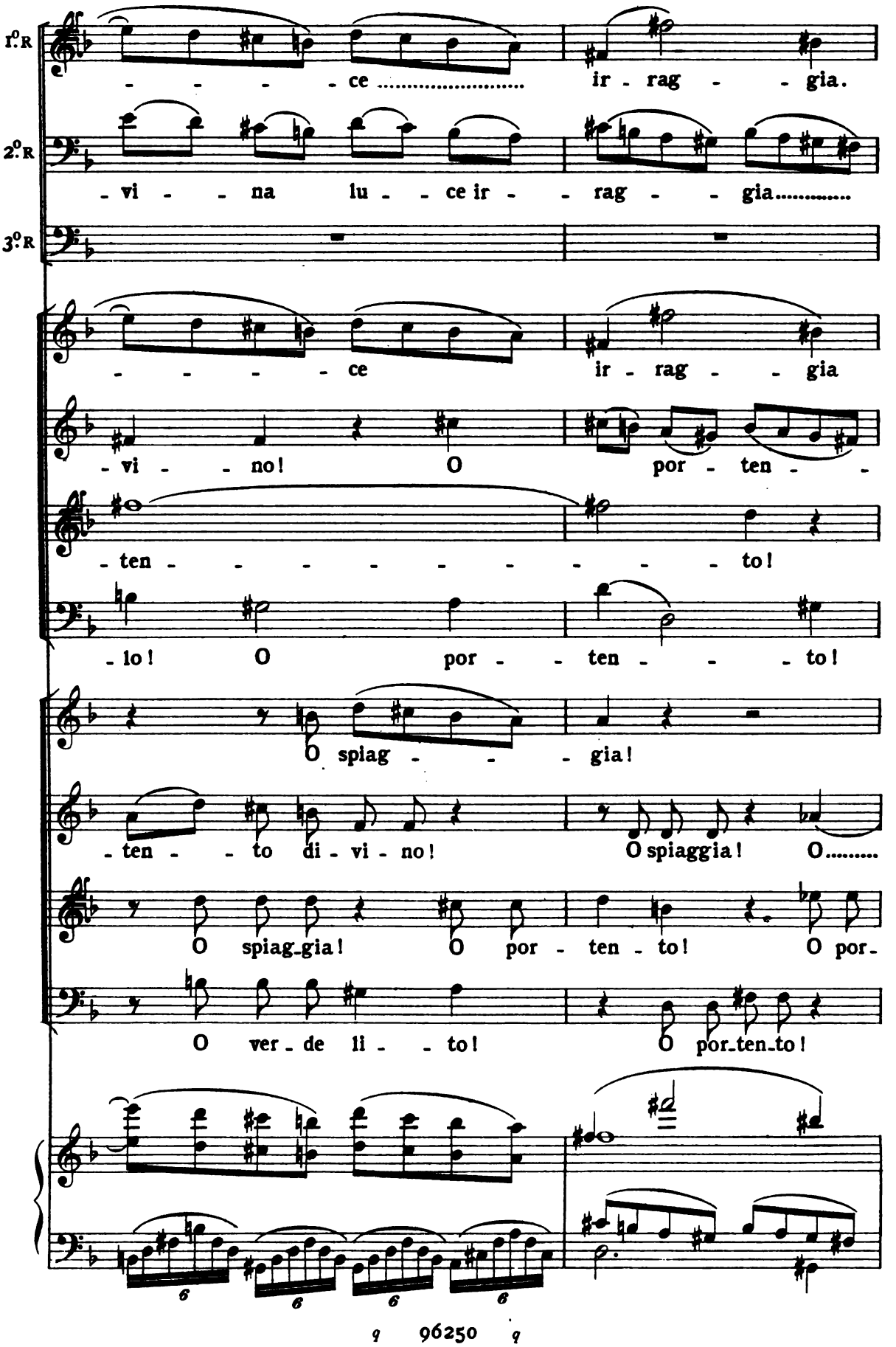

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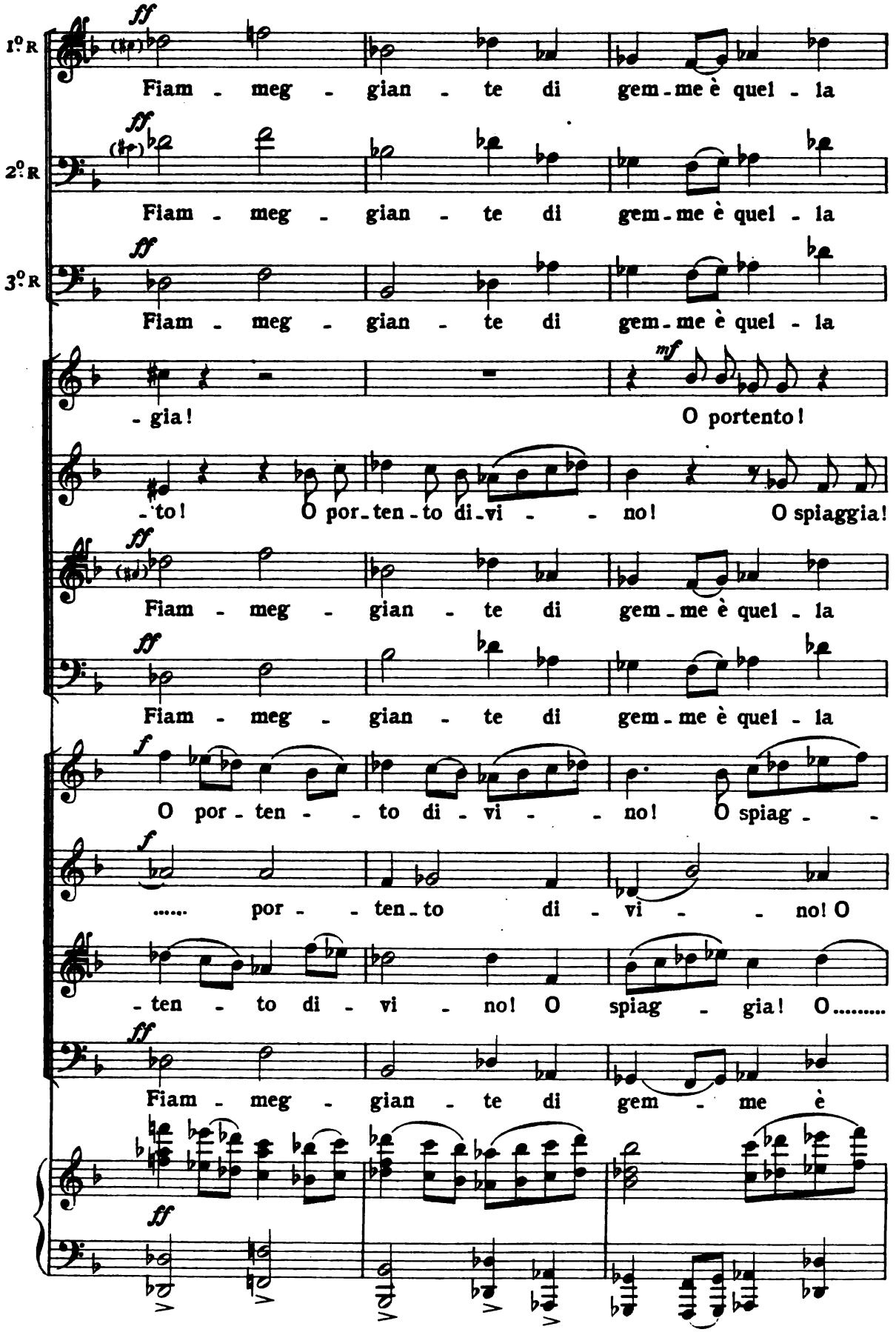

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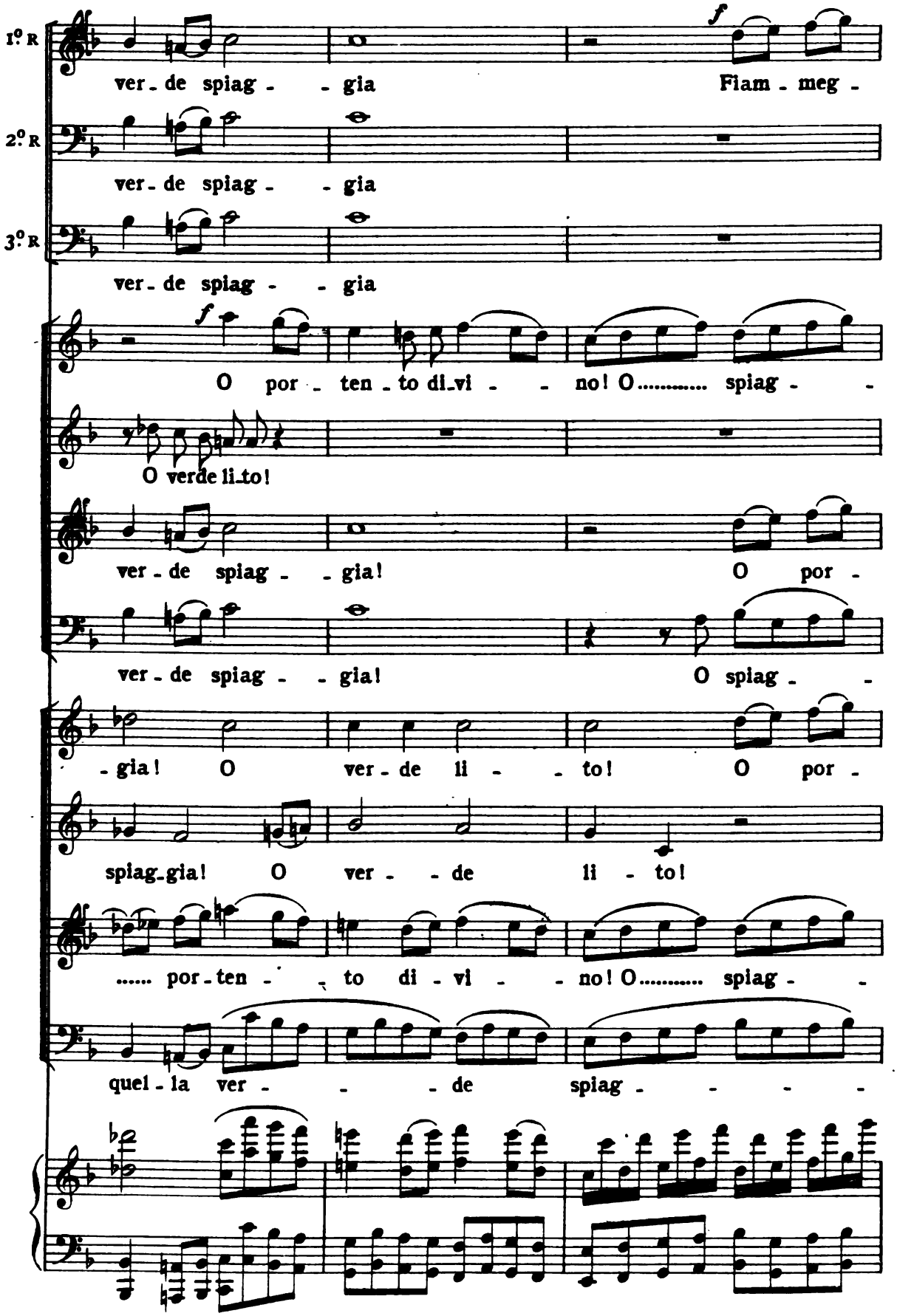

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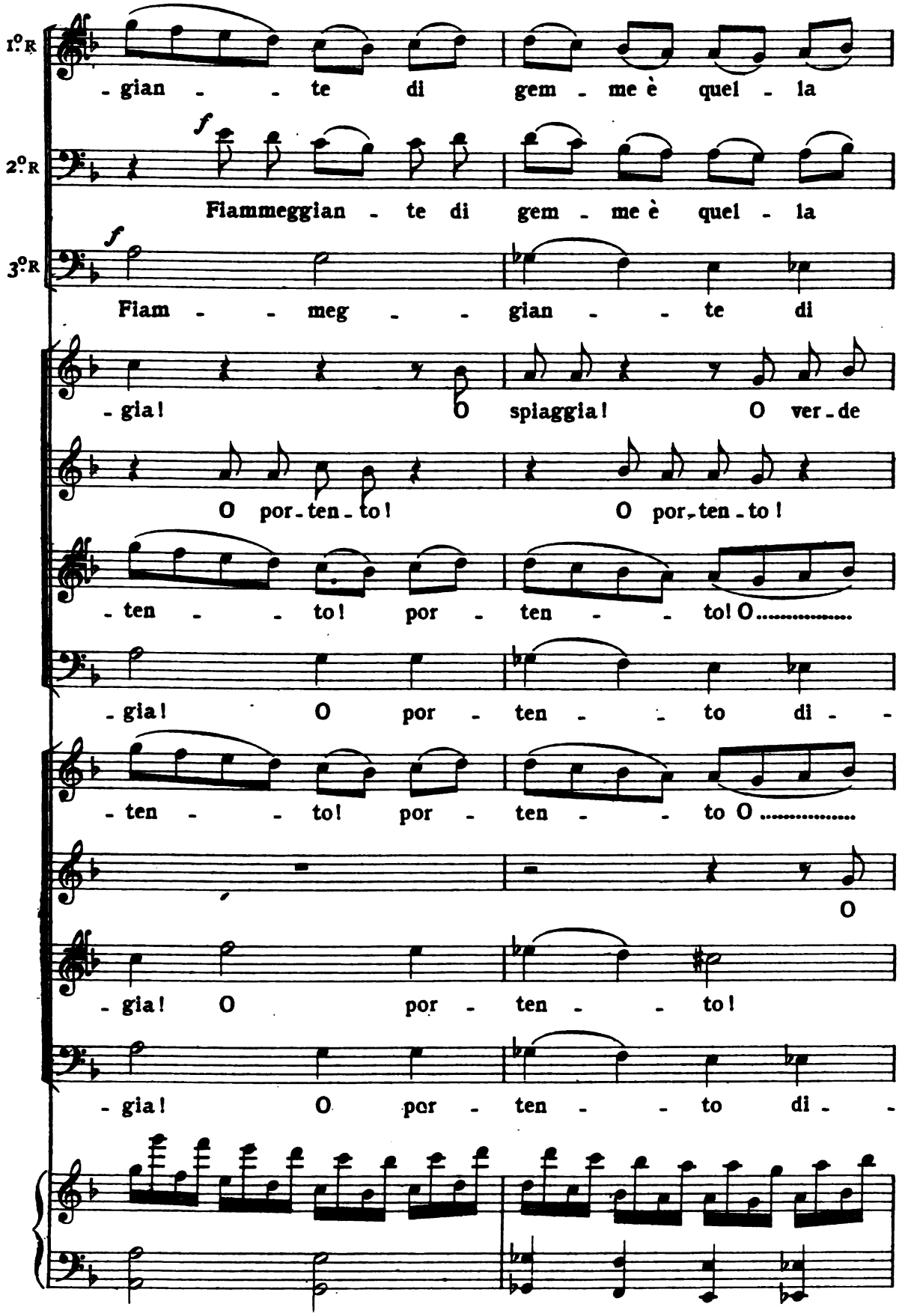

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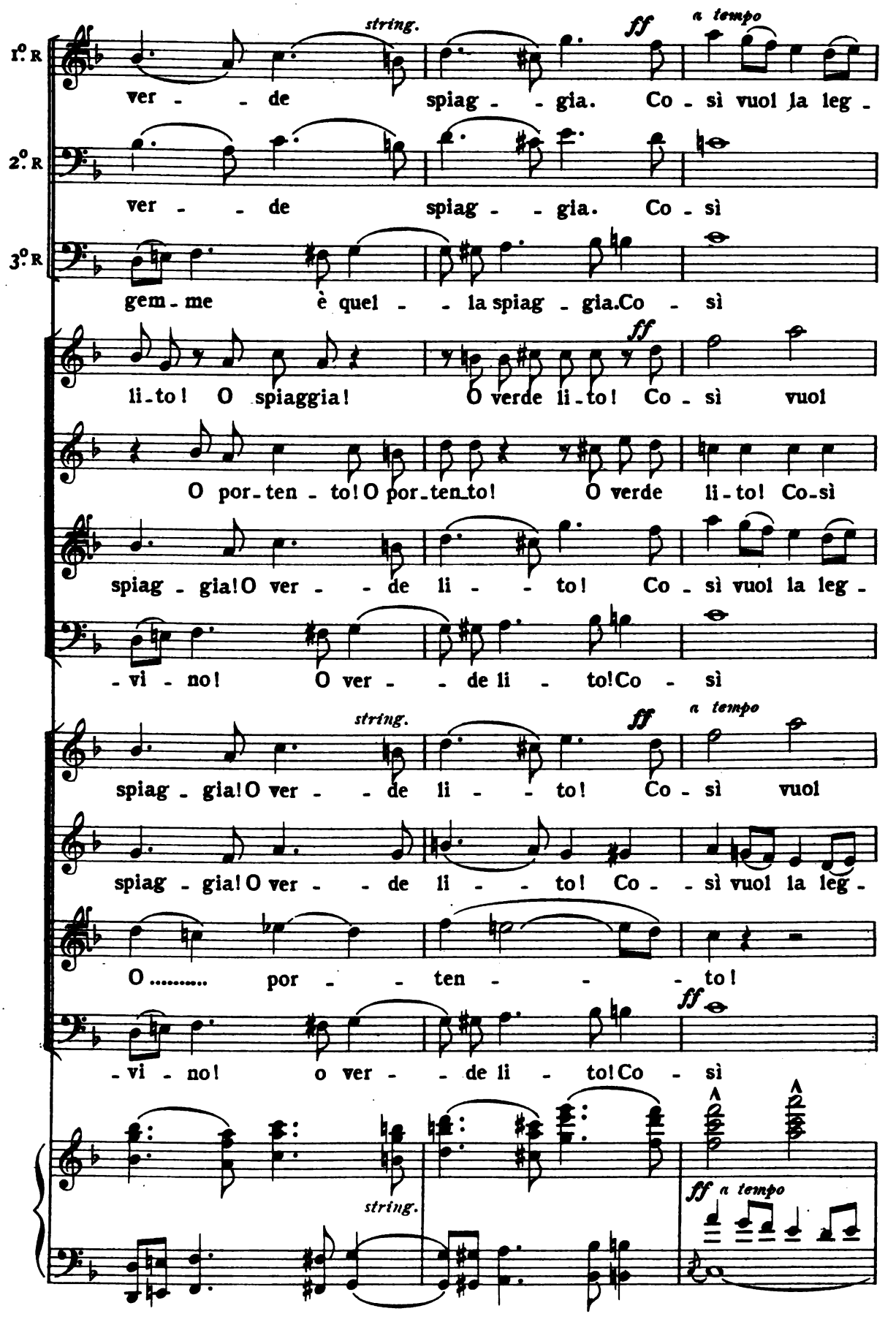

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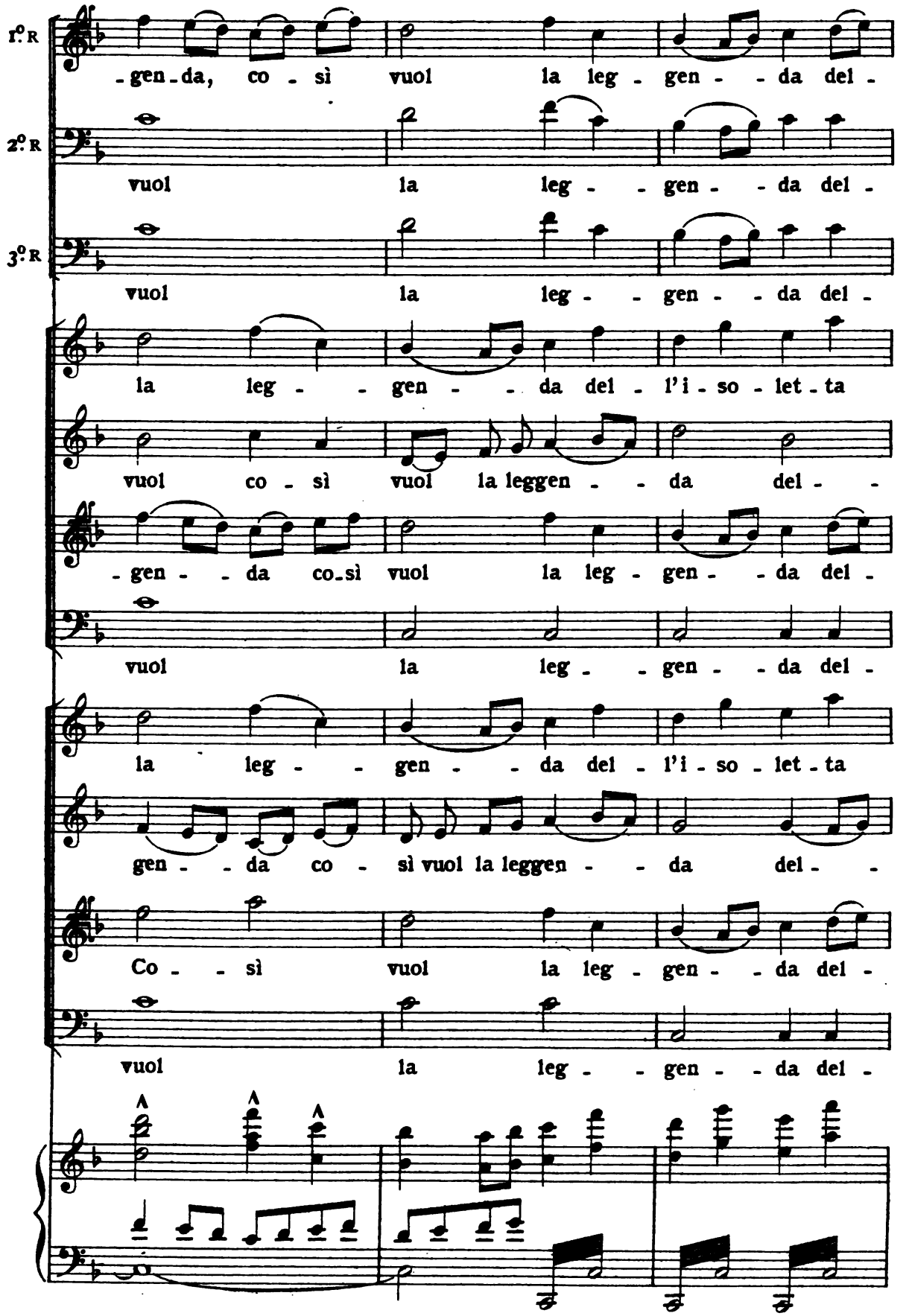

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(la ciottola si riempie di *mara-*

rit. molto *PIÙ MOSSO*

1° R - l'i - so - let - ta d'or.

2° R - l'i - so - let - ta d'or.

3° R - l'i - so - let - ta d'or.

l'i - so - let - ta d'or.

- l'i - so - let - ta d'or.

- l'i - so - let - ta d'or.

- l'i - so - let - ta d'or.

l'i - so - let - ta d'or.

- l'i - so - let - ta d'or.

- l'i - so - let - ta d'or.

- l'i - so - let - ta d'or.

PIÙ MOSSO ♩ = 96

8

rit. molto

ff

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-vedis ed i Romei ripongono monete e strumenti)

8

(che si è soffermato sulla porta del Convento ad ascoltare, si avvicina ai Romei)

UN FRATE *LARGO*

O de-vo-ti Ro-mei lo stanco piè qui sof-fer-mate e la persona af-

LARGO

pp

I.° ROM.

(avviandosi)

Il lun - - go de - - si -

F

- fran-ta date al ri-po-so.

Più mosso

p

I.° R

- de - rio ne so-spin - - ge af-fanno - - -

q 96250 q

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CAMBRIDGE 38, MASS.

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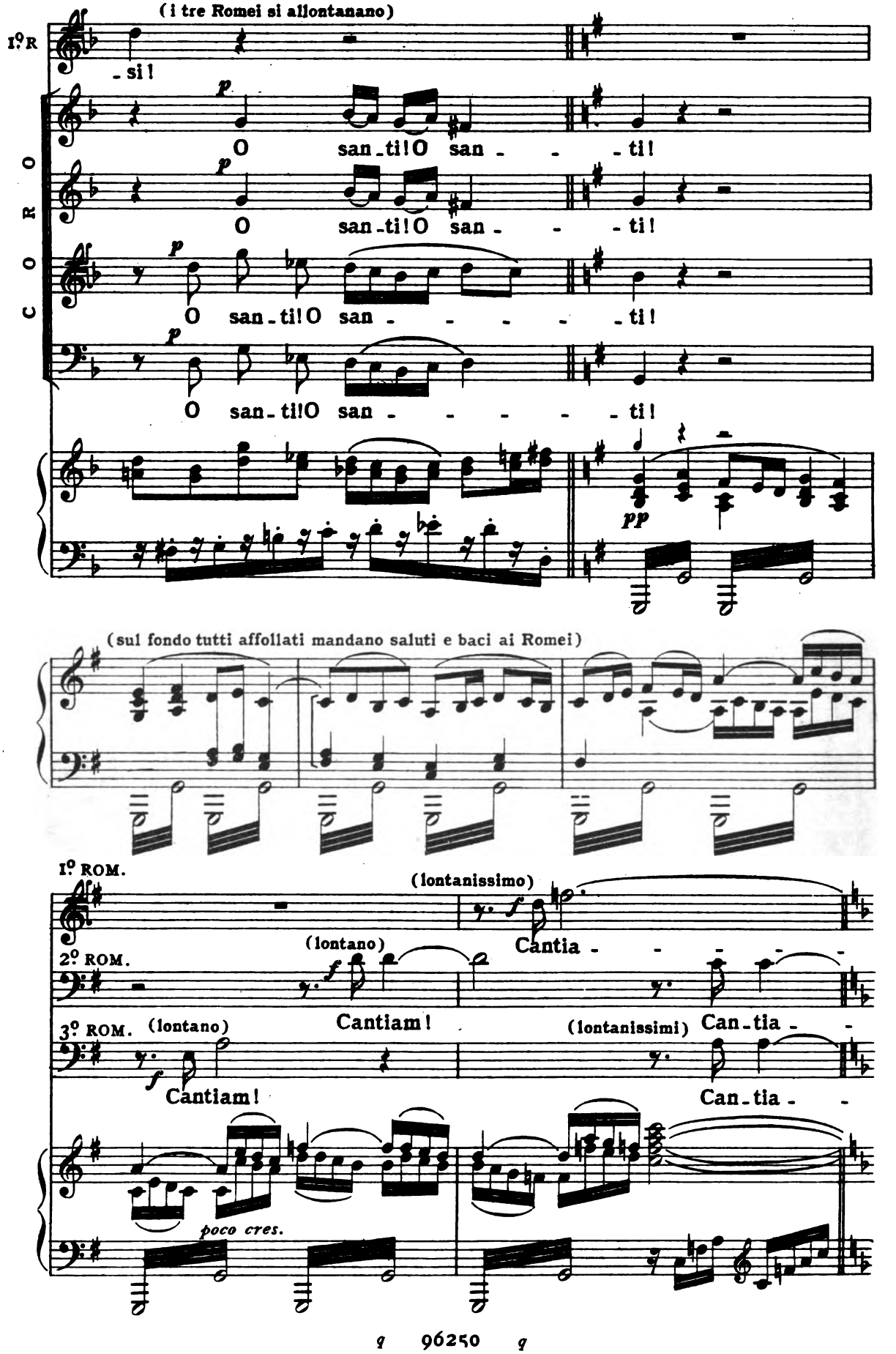

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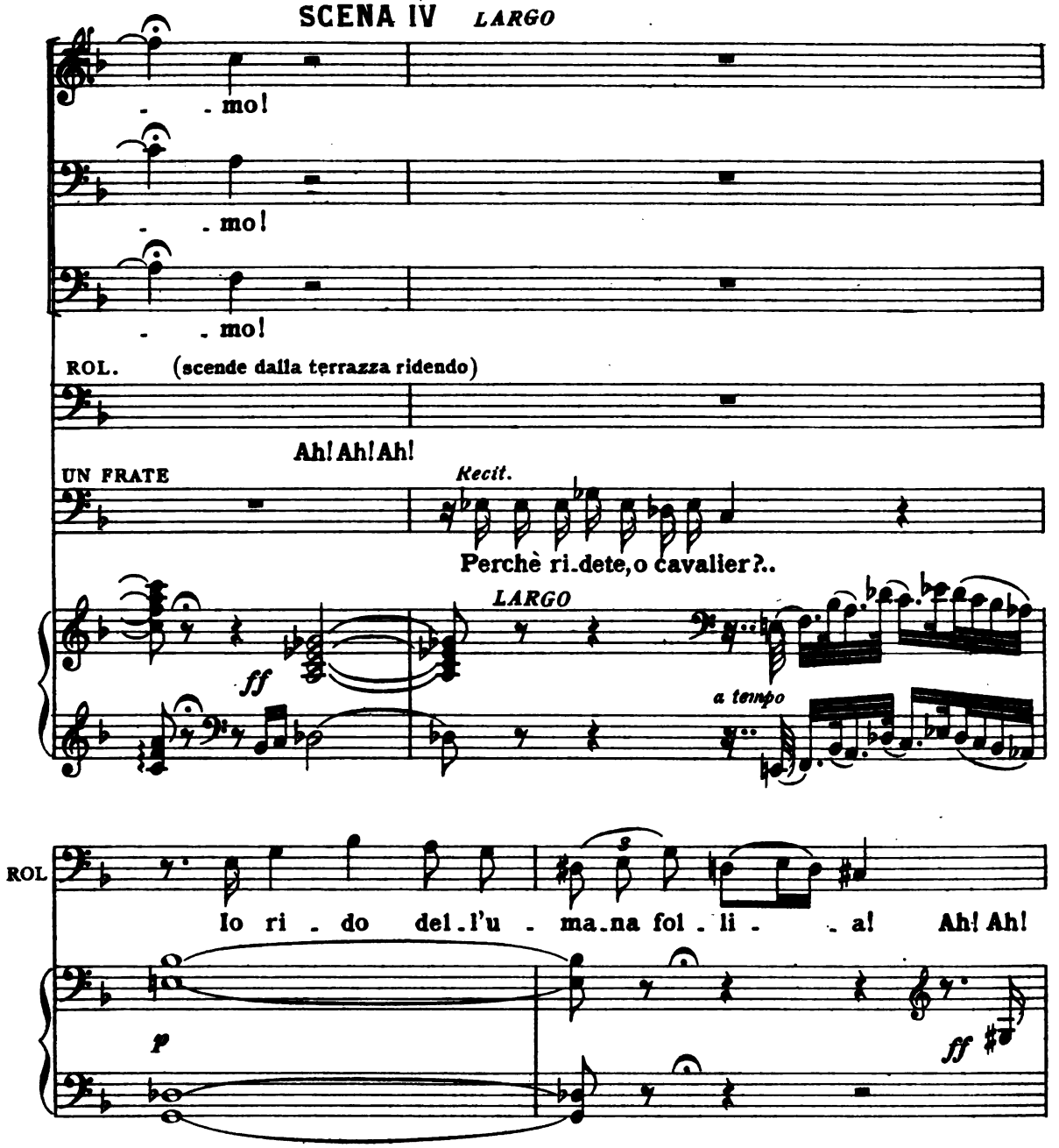
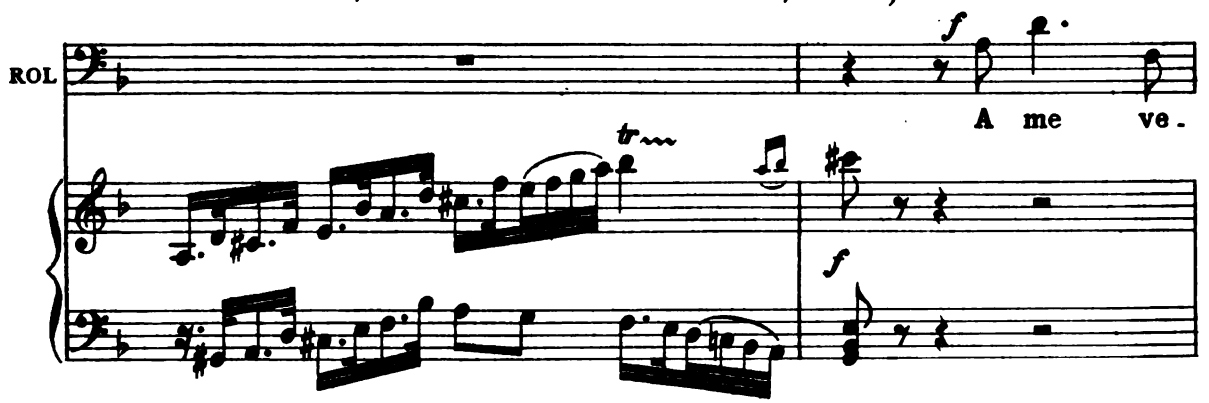


(ride più forte-poscia strizzando l'occhio verso i cavalieri che dalla terrazza stanno osservando, s'avvia verso la folla, ed imitando la voce nasale dei Romei, esclama:)



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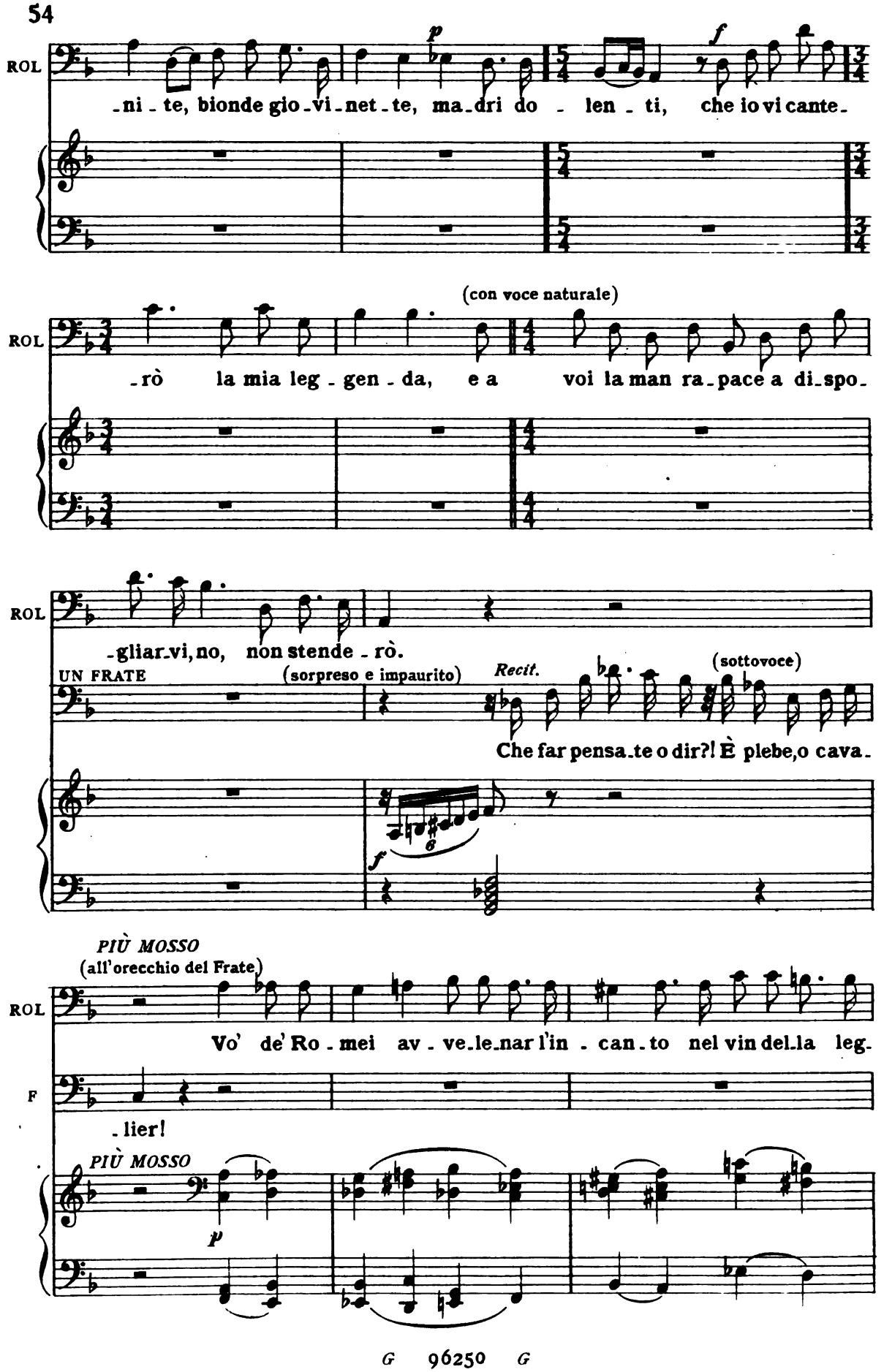

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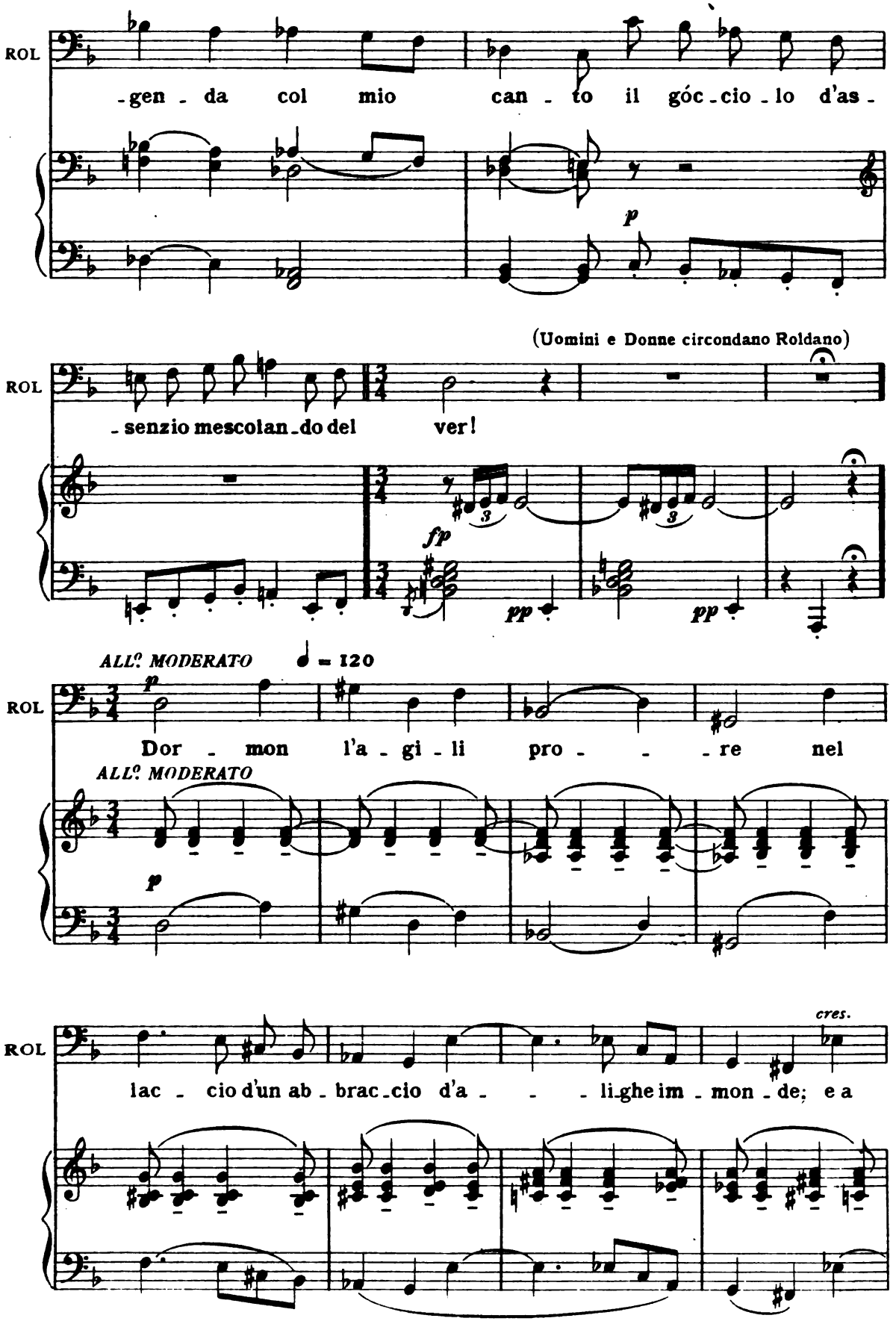

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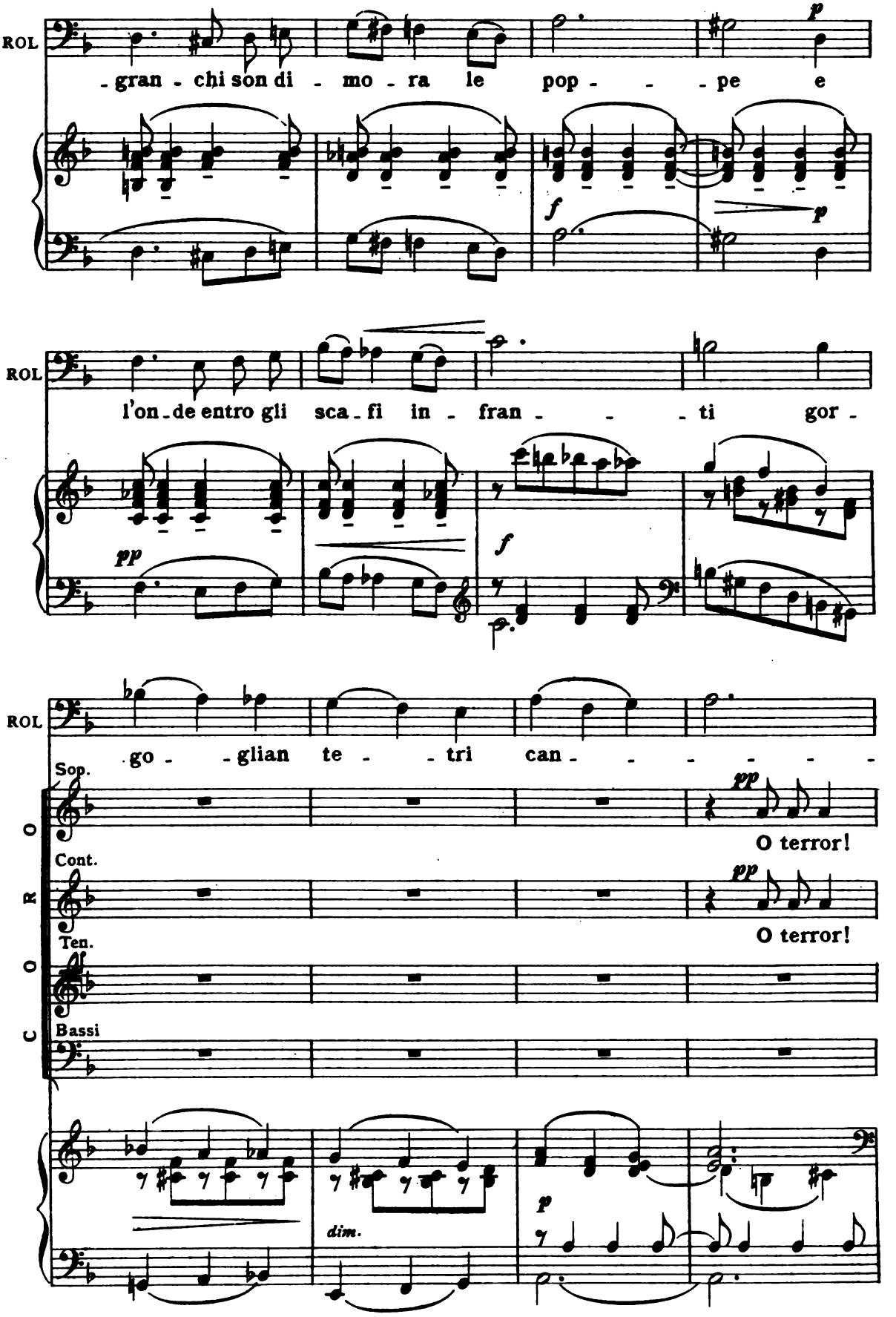

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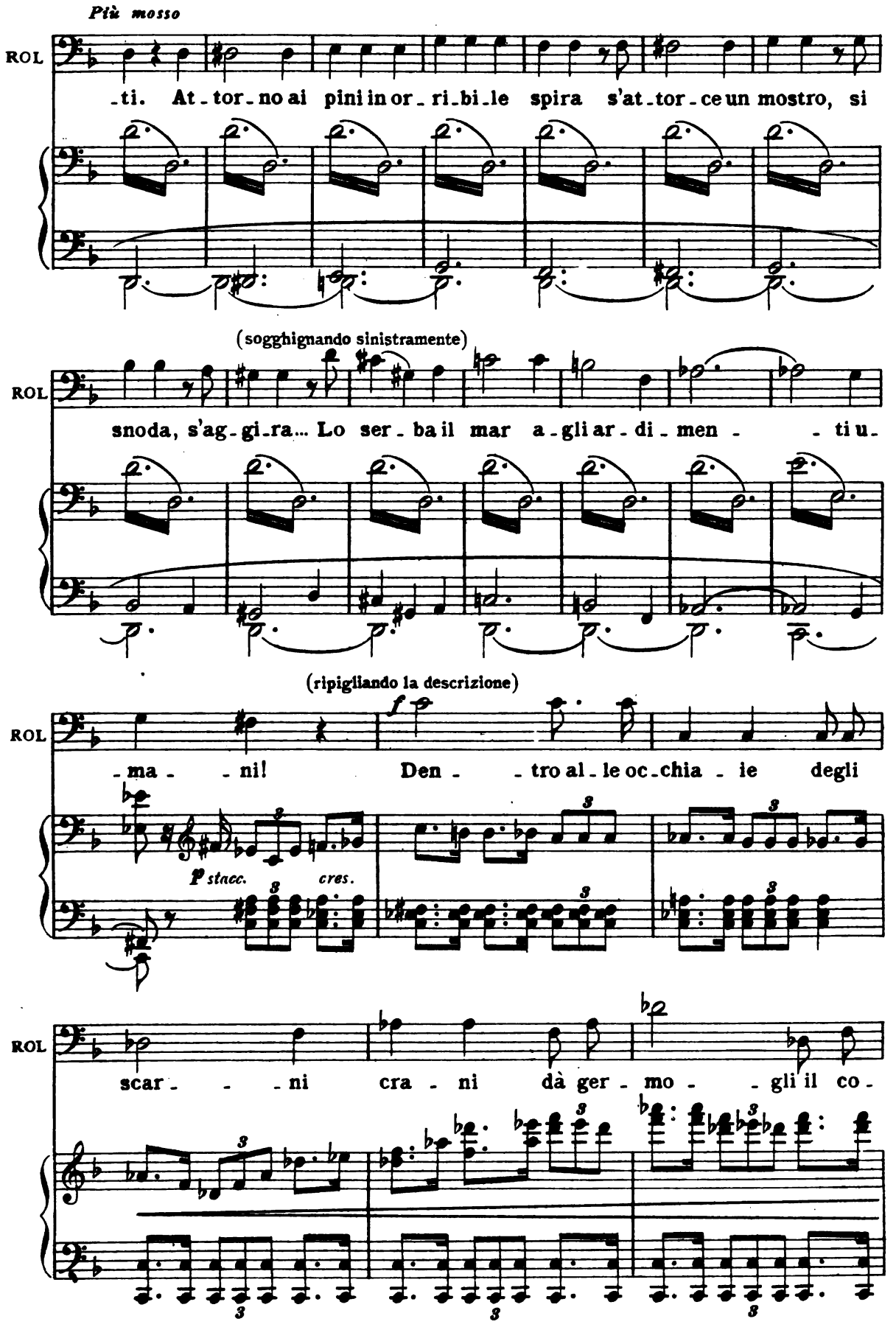

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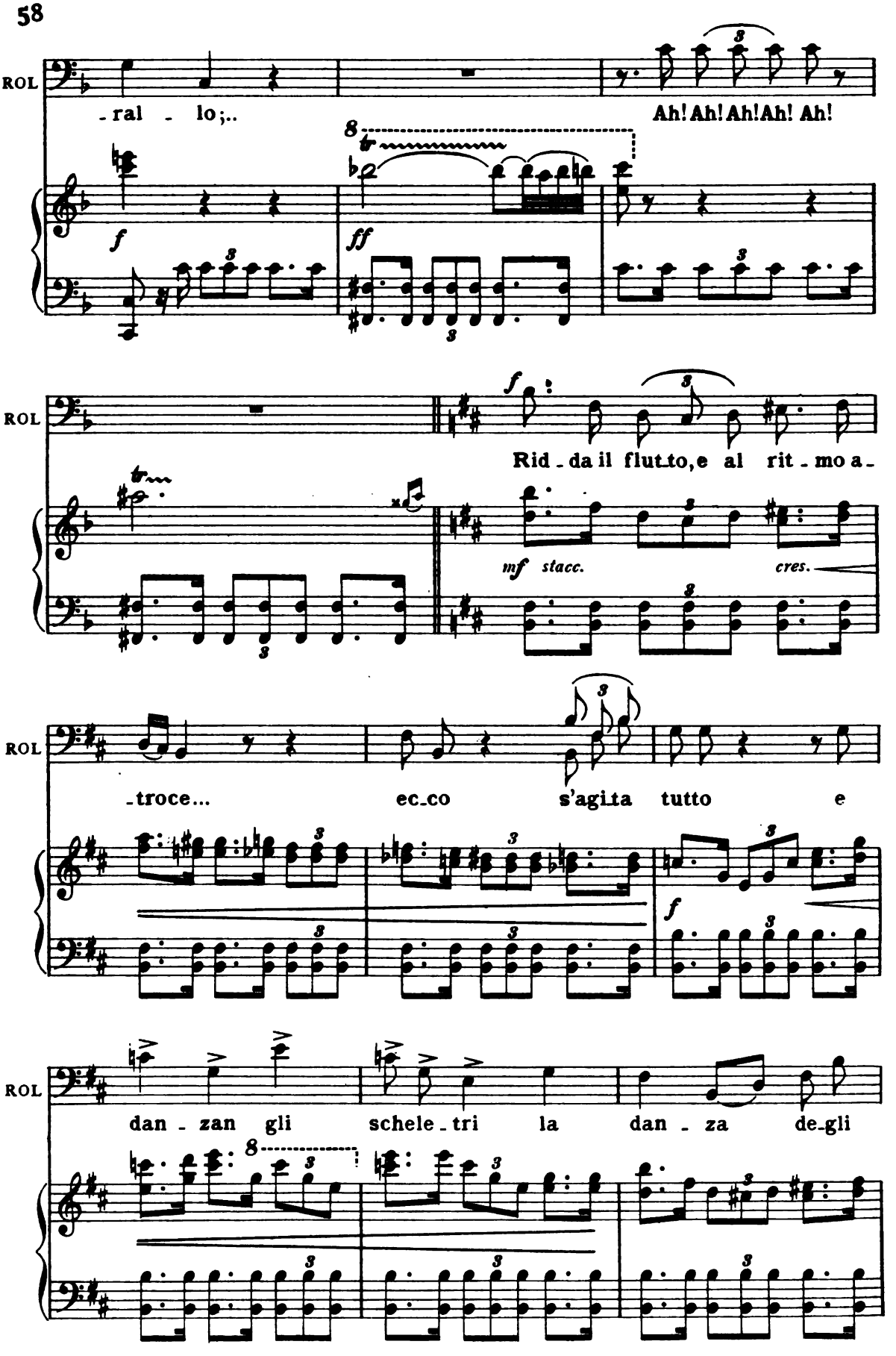

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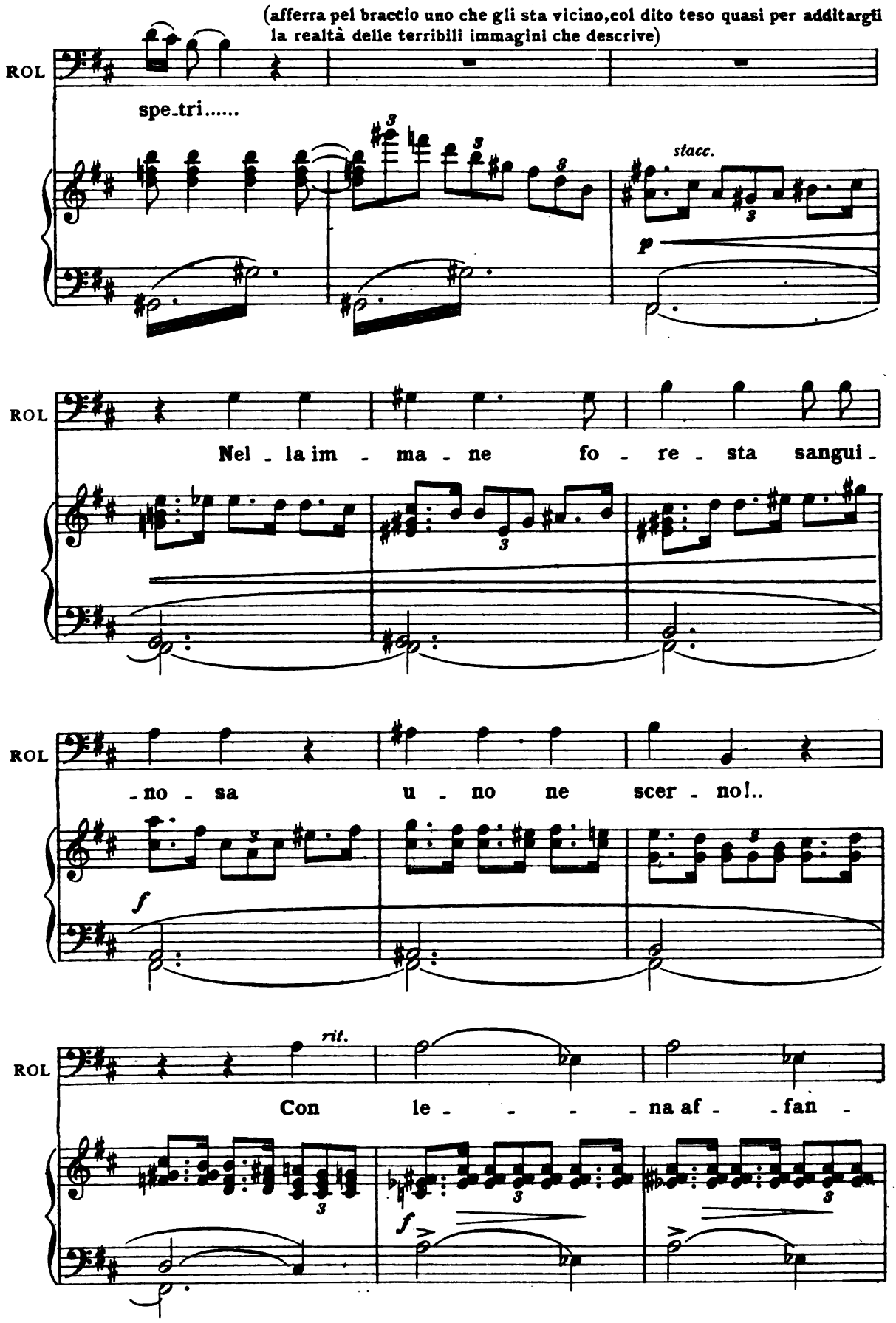

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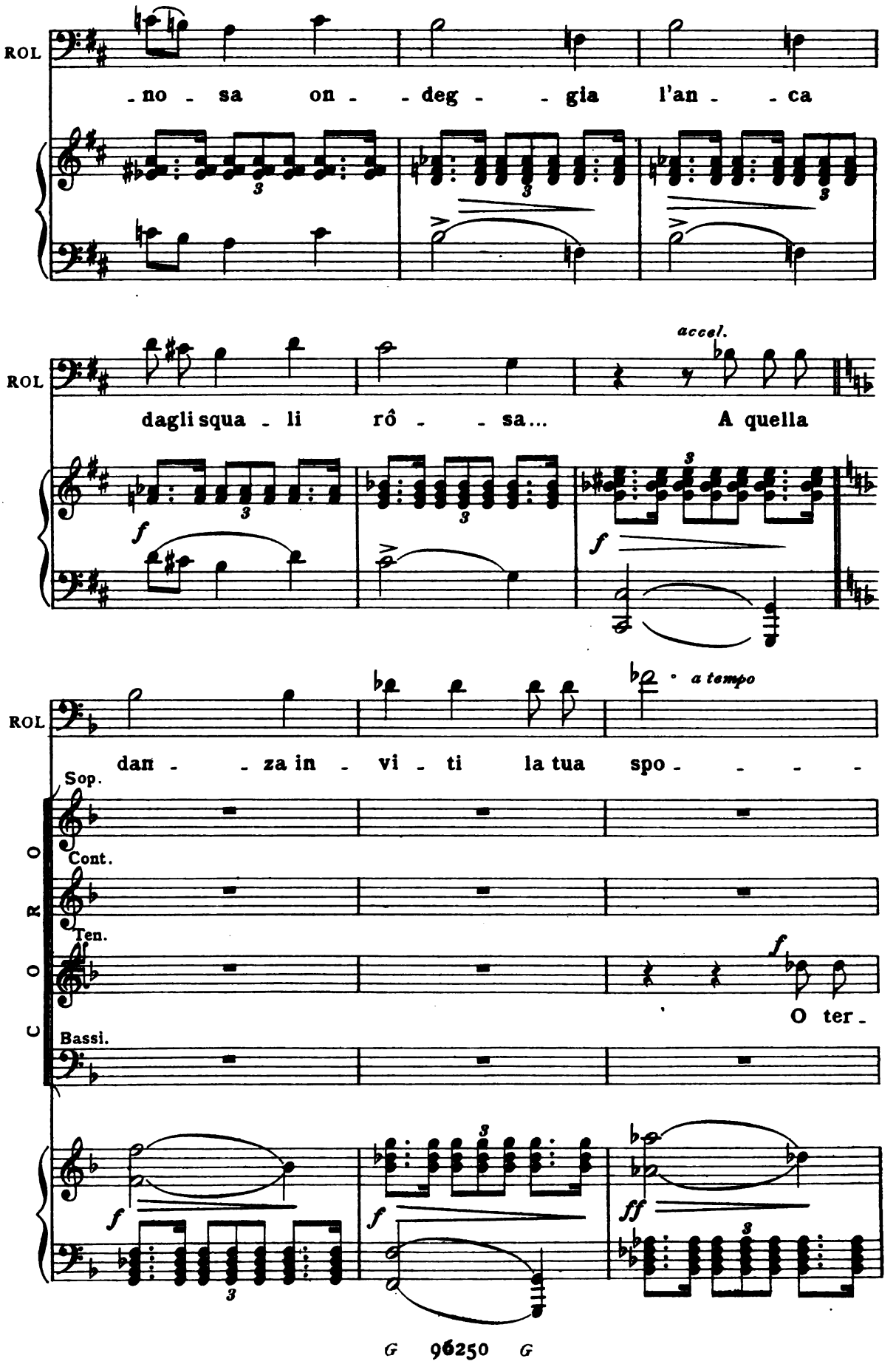

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a piacere
(indicando verso il cielo)

(descrivendo)

ROL

-sa?.. Guardate là! Al mar s'avventa!

In

O ter - ror! In

(guardando il cielo)

-ror! Nel ciel! In

O ter - ror! In

ff *p*

(beffardo)

ROL

S'ag - gi - - raun tor - vo mo - - stro!.. È il

rit.

cie-lo nul-la vediamo!

cie-lo nul-la vediamo!

cie-lo nul-la vediamo!

cie-lo nul-la vediamo!

pp

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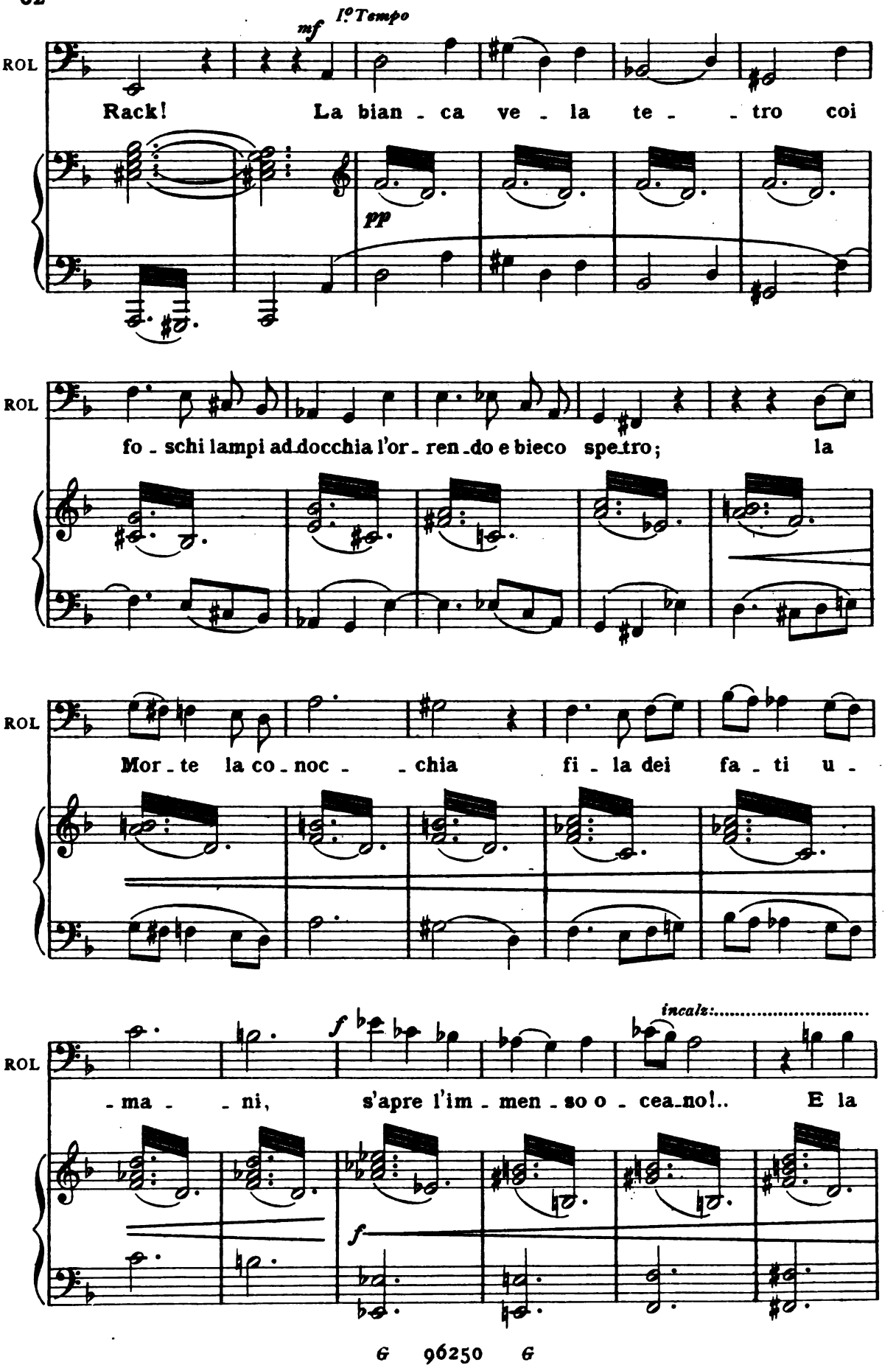

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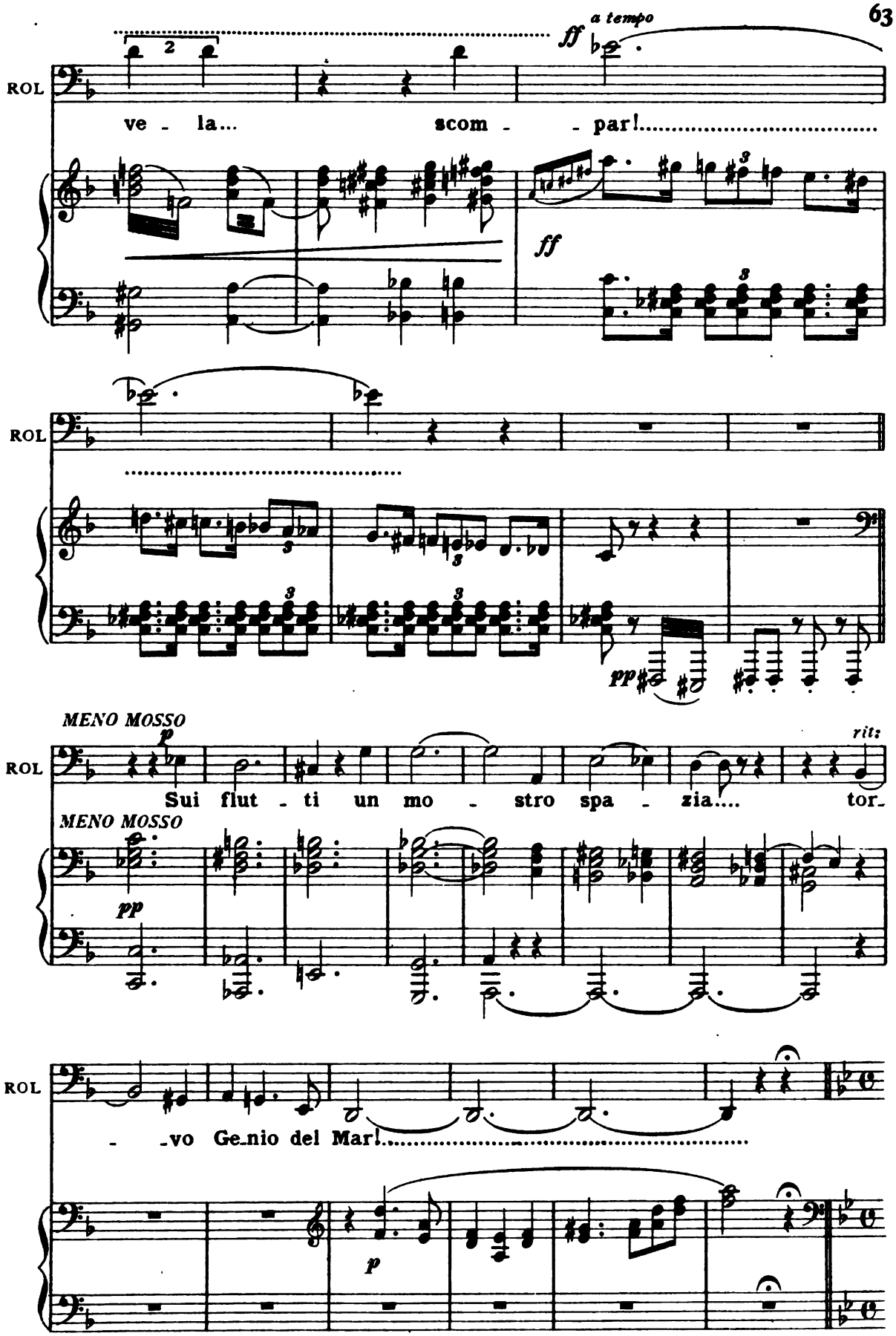

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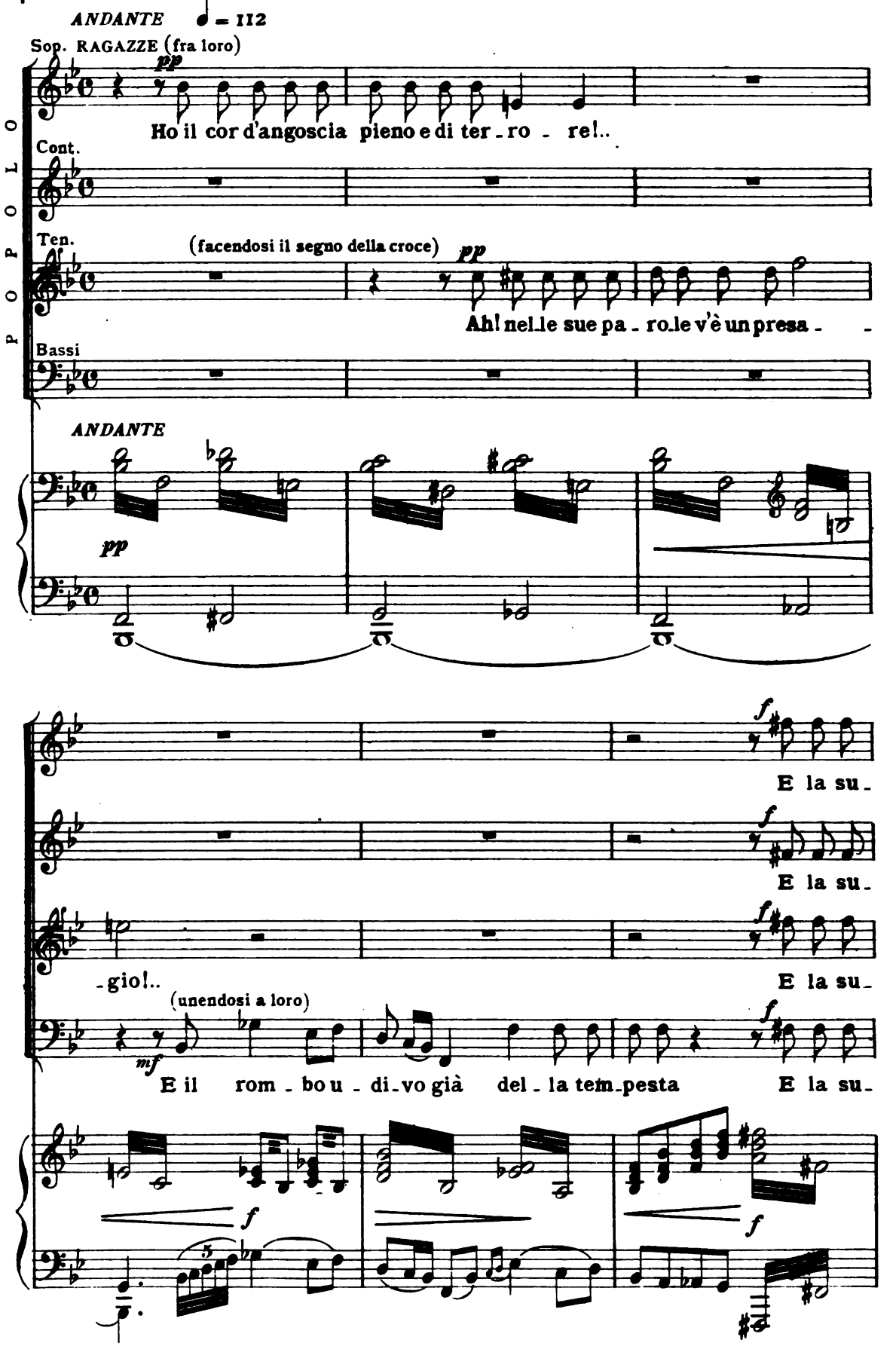

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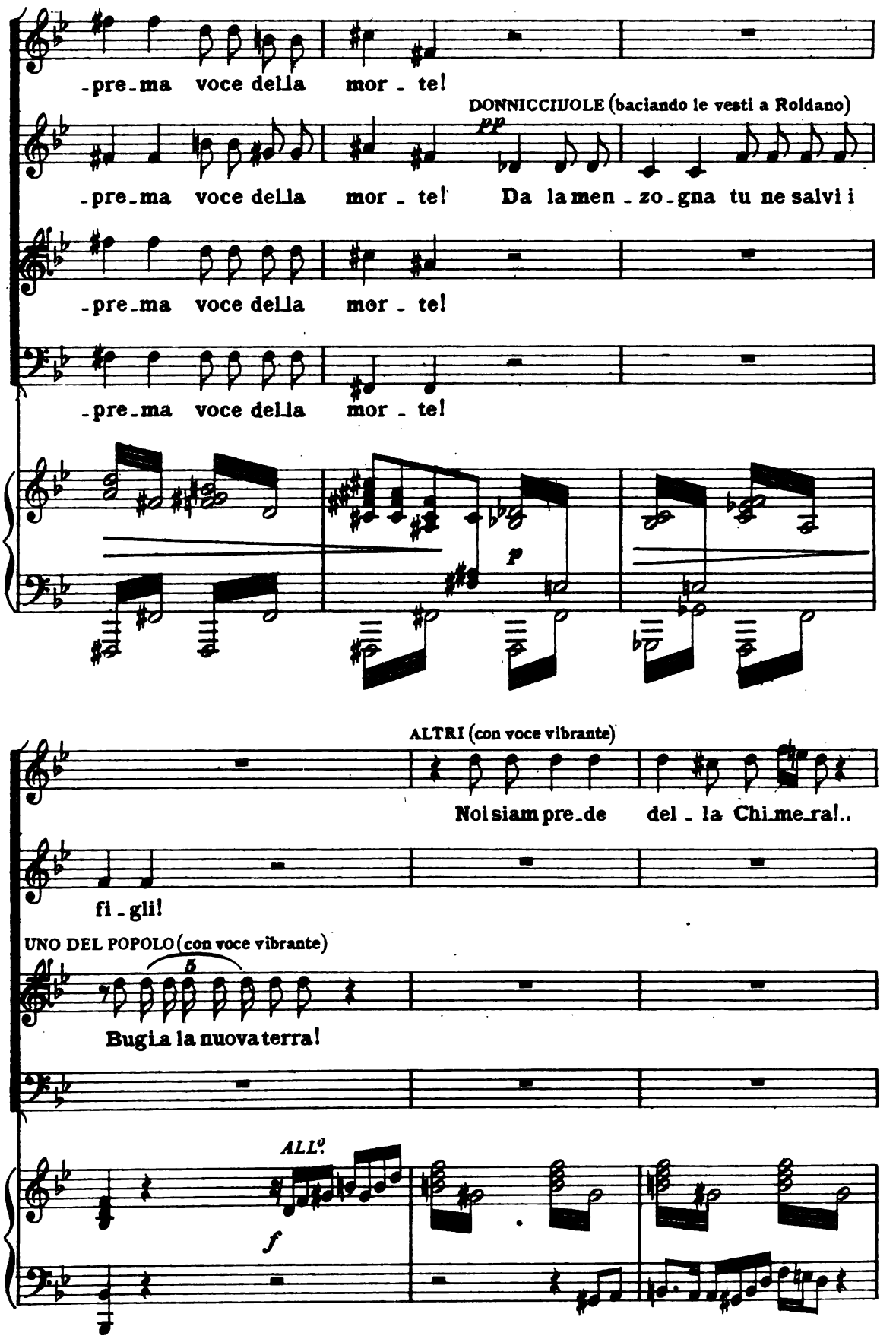

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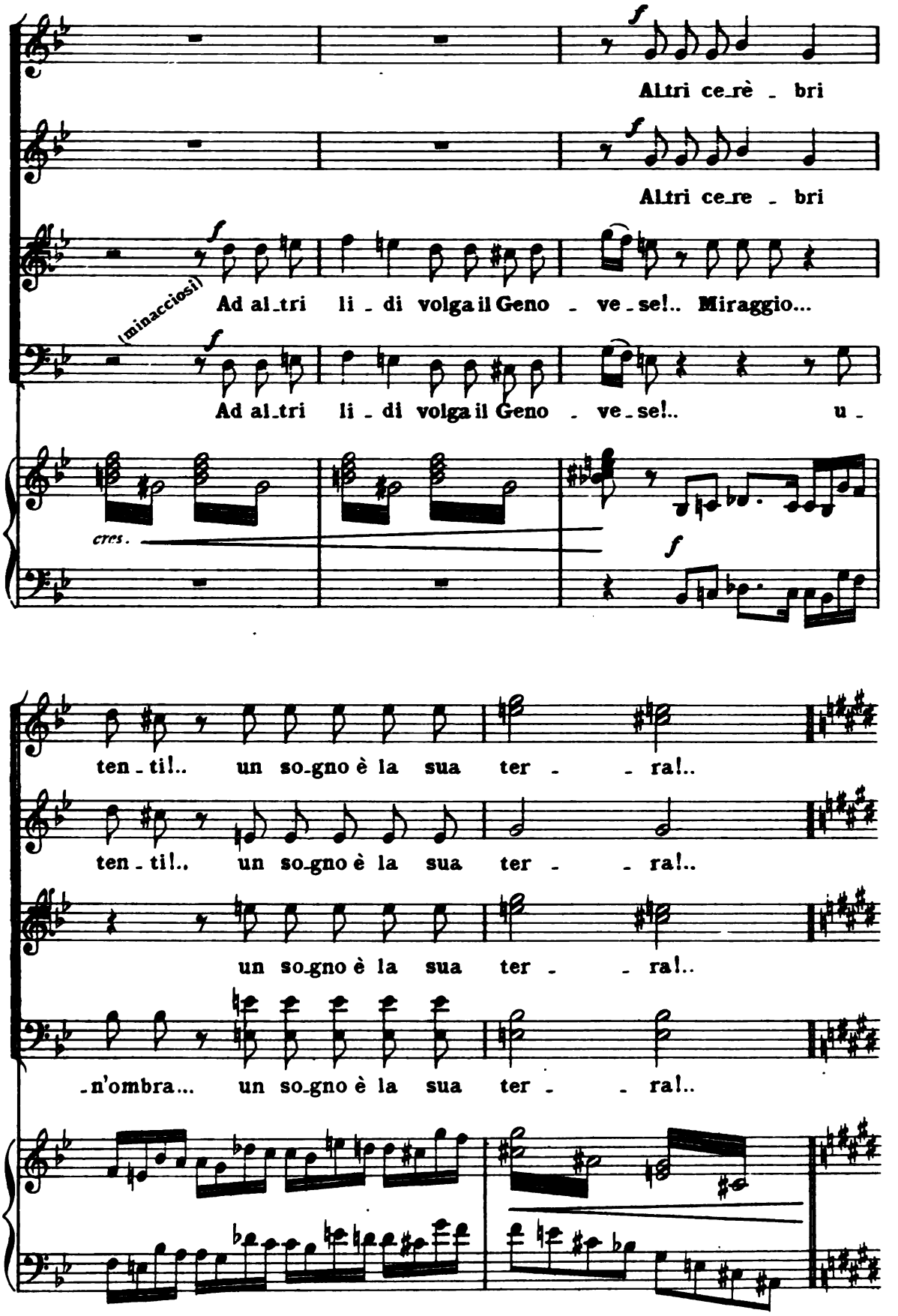

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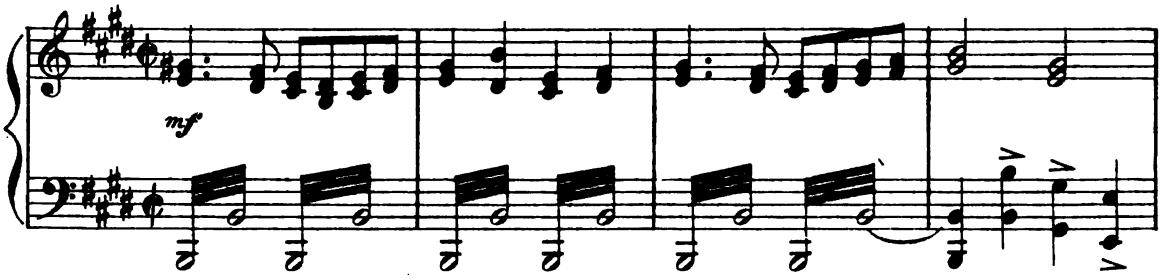
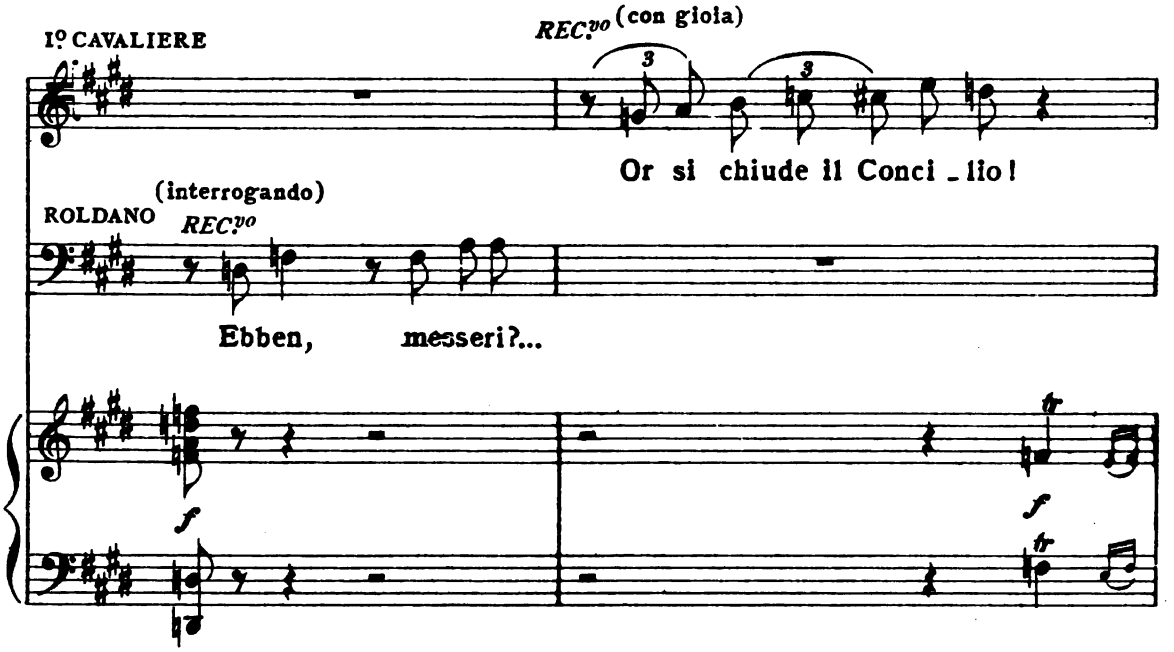
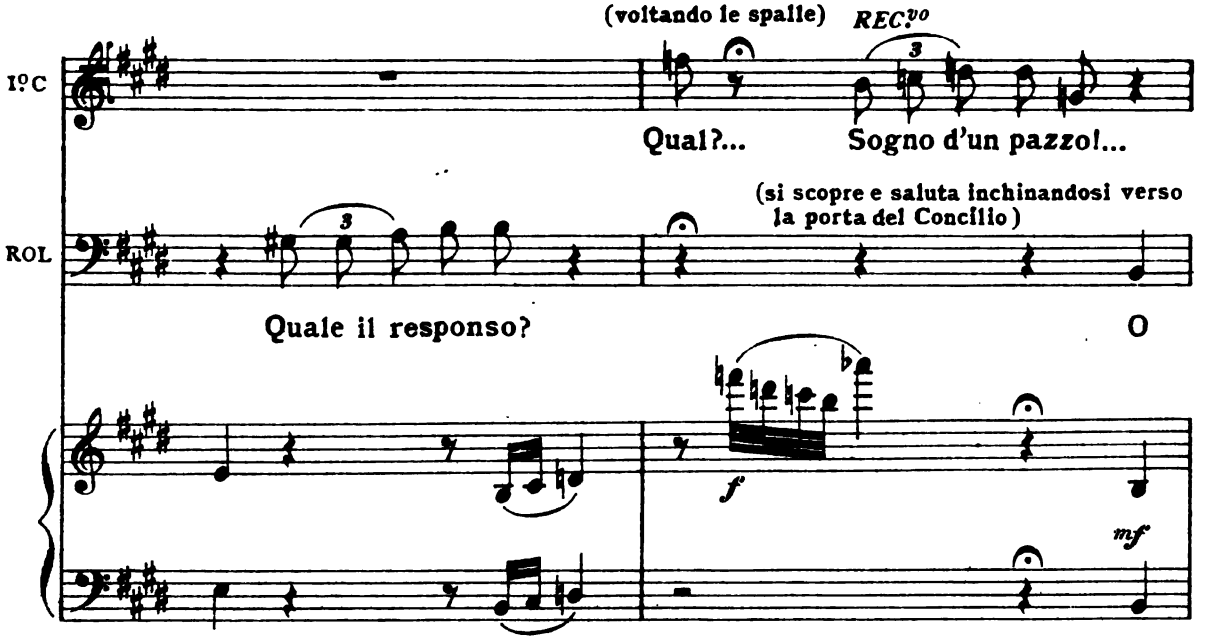
SCENA V. ♩ = 100

(Si apre la porta del Concilio e ne escono alcuni cavalieri)







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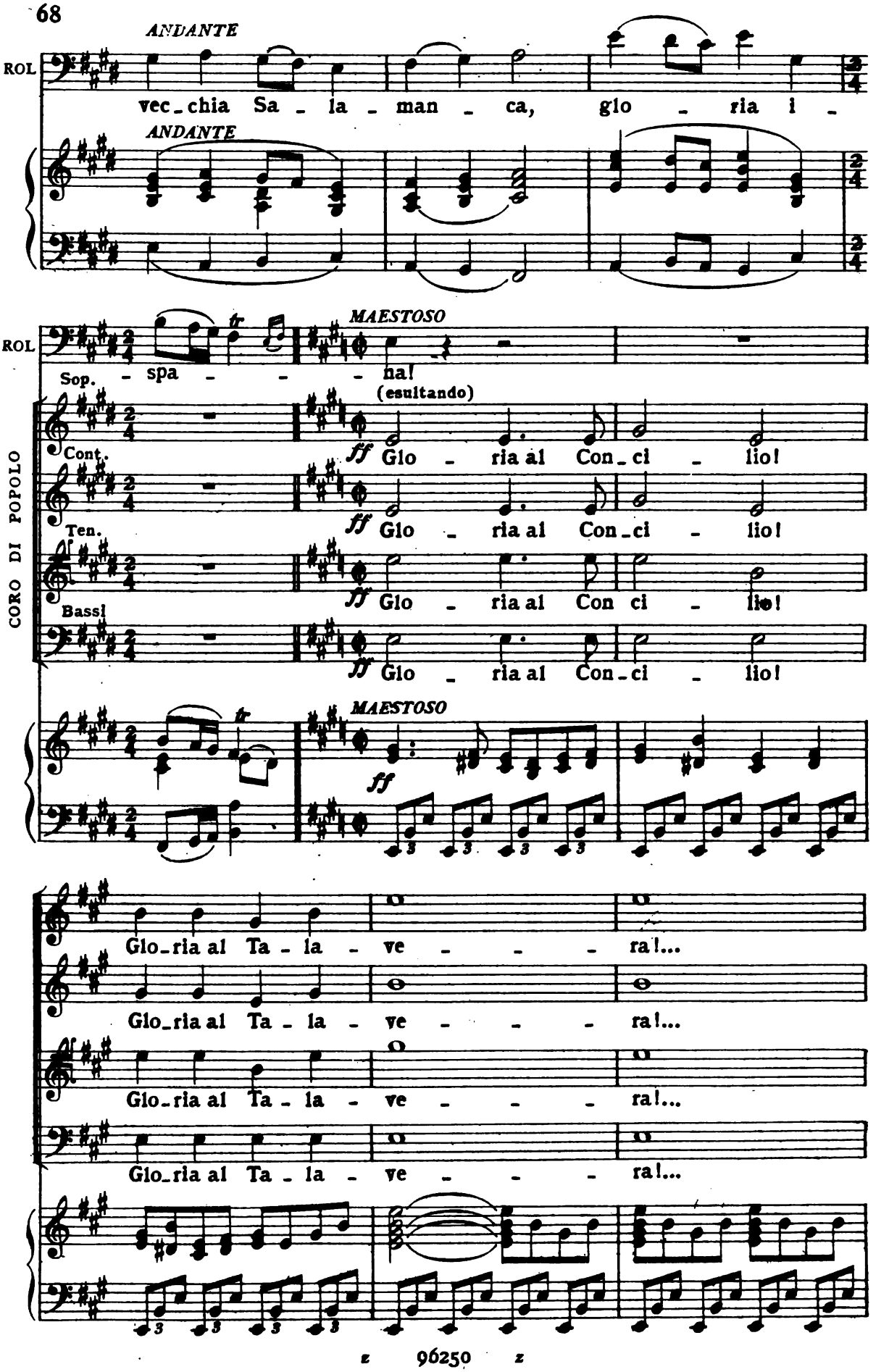

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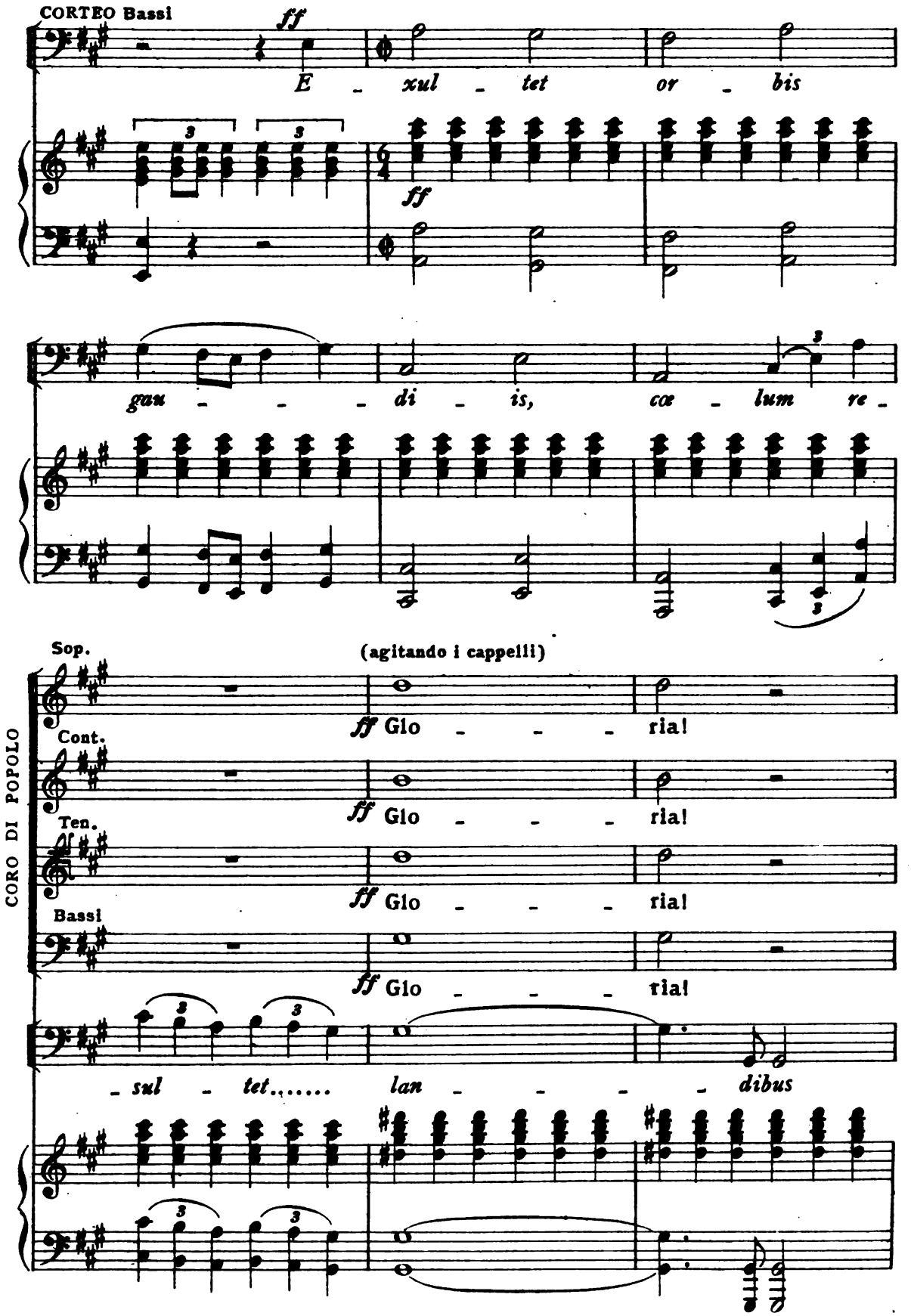
(Il Talavera appare maestoso sulla terrazza. Lo segue il corteo, che scende e s'avvia attraverso la scena ed ascende per la piazza intuonando a tutte voci:)



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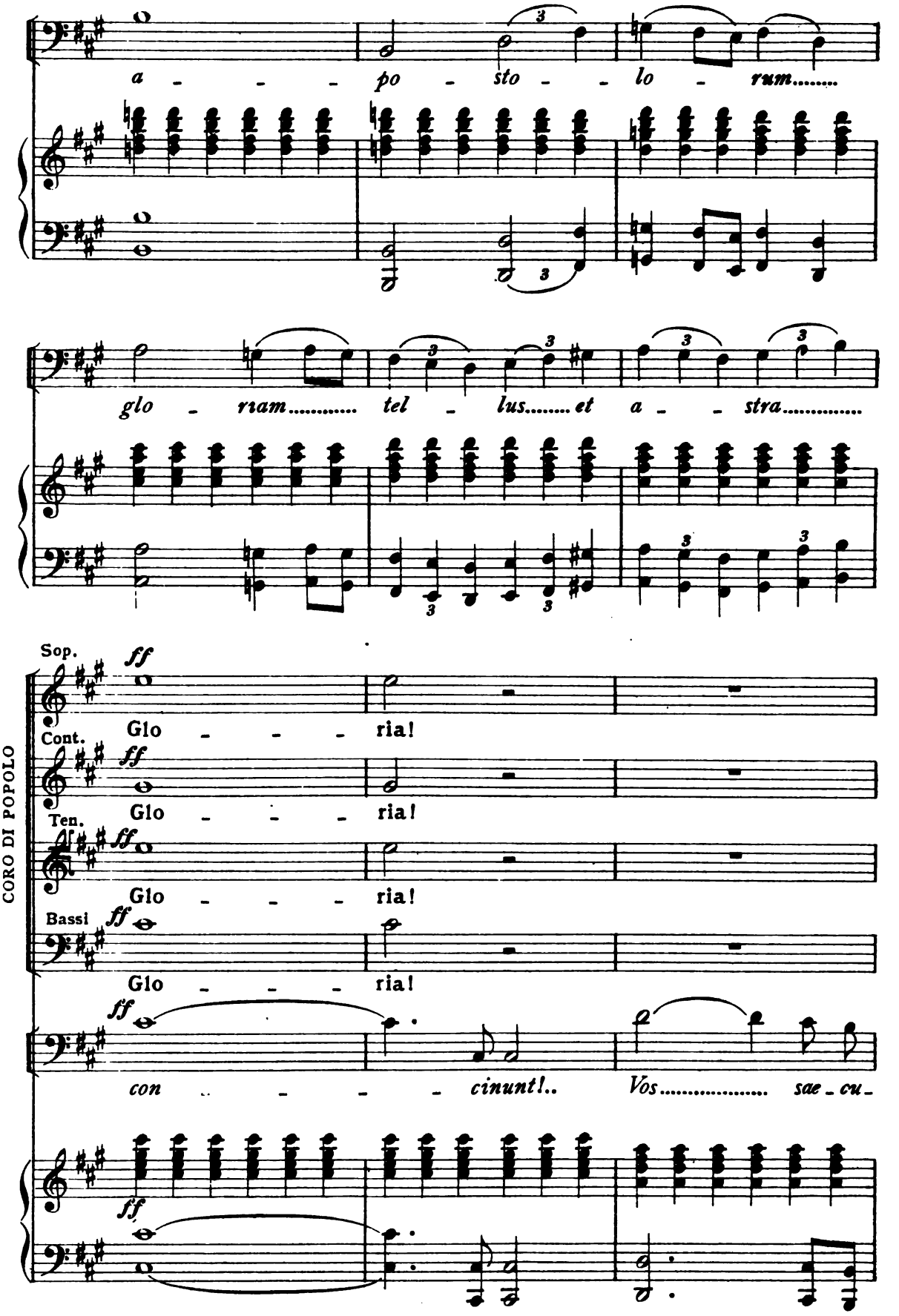

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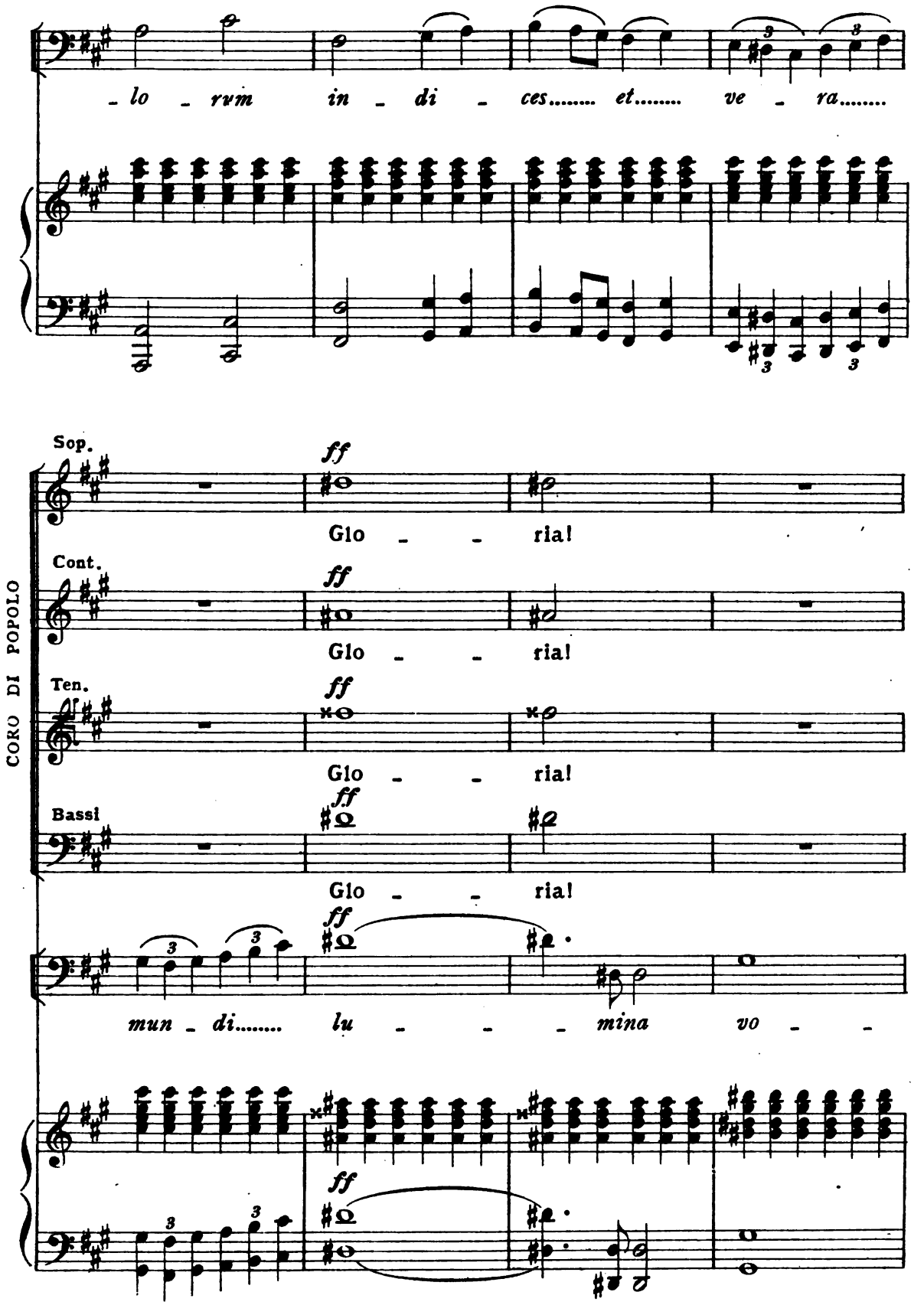

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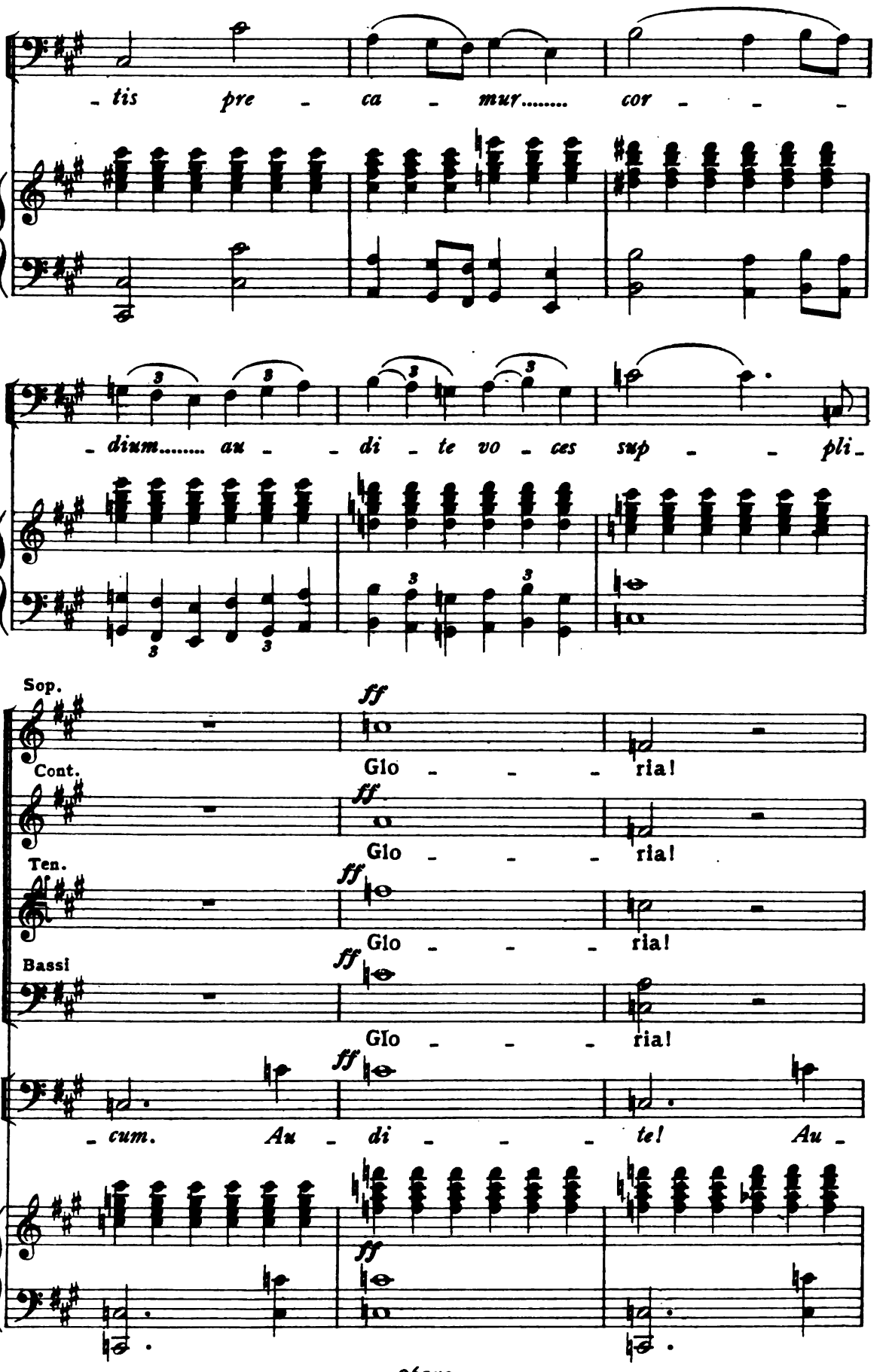

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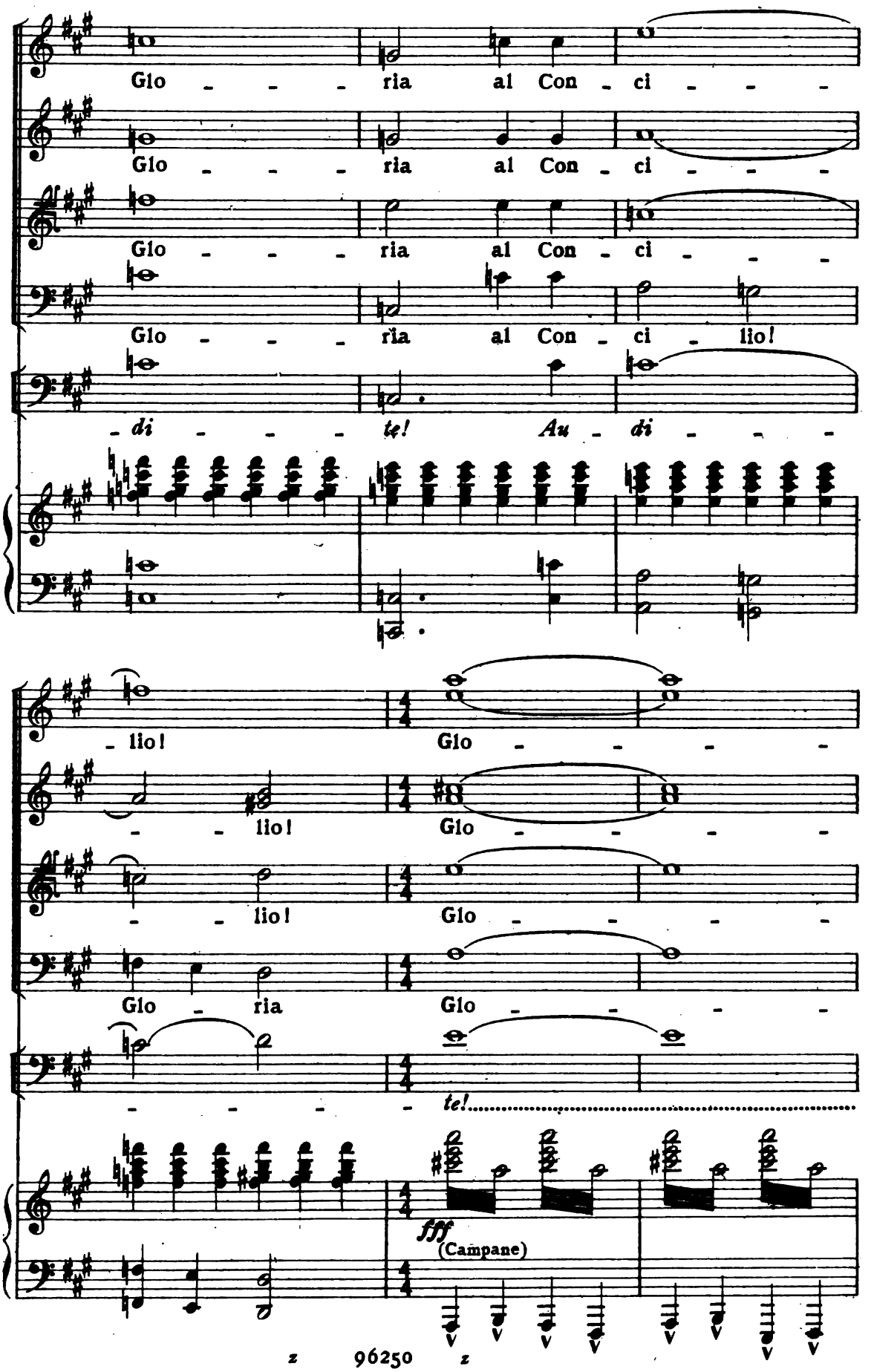

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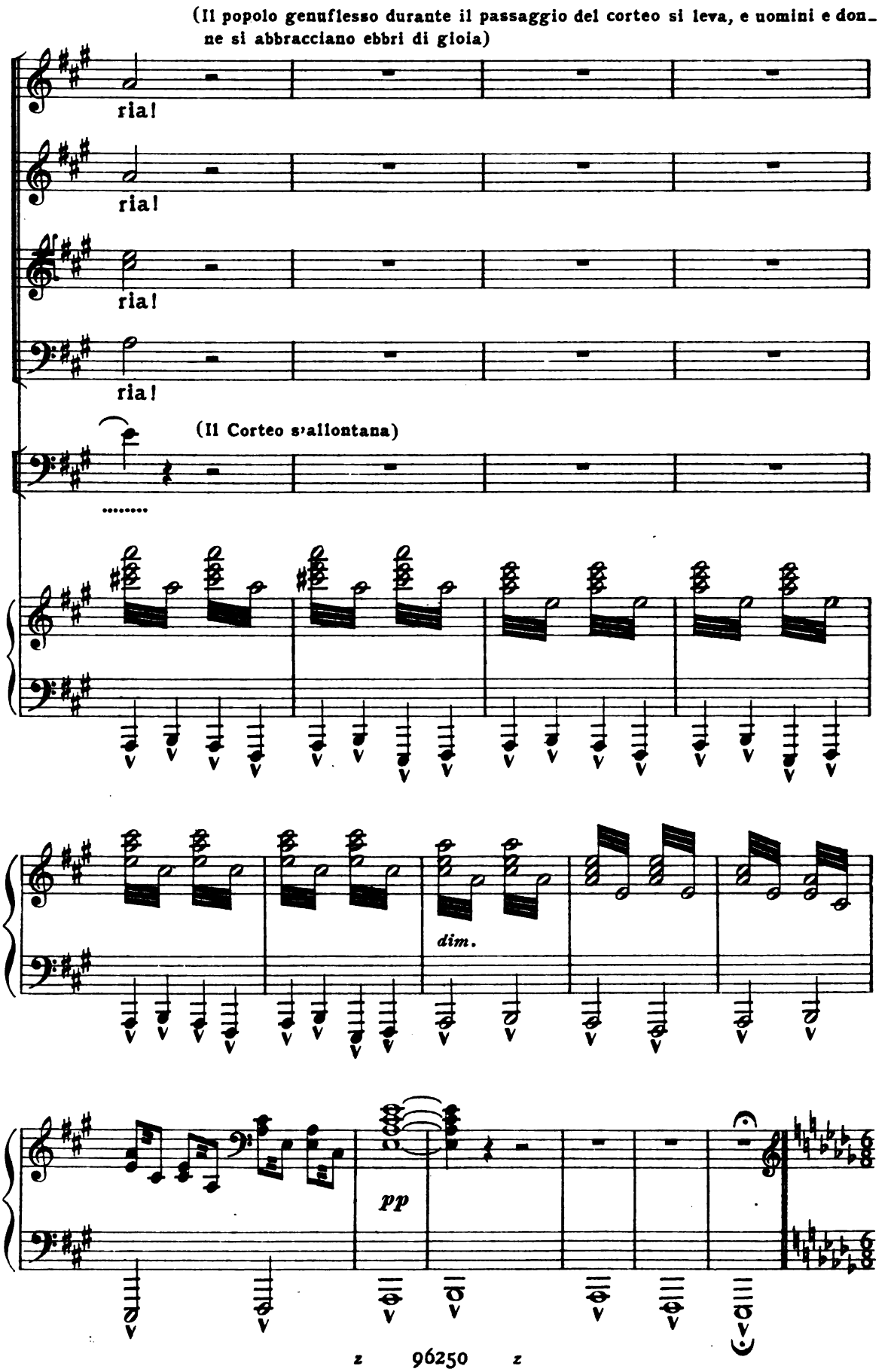

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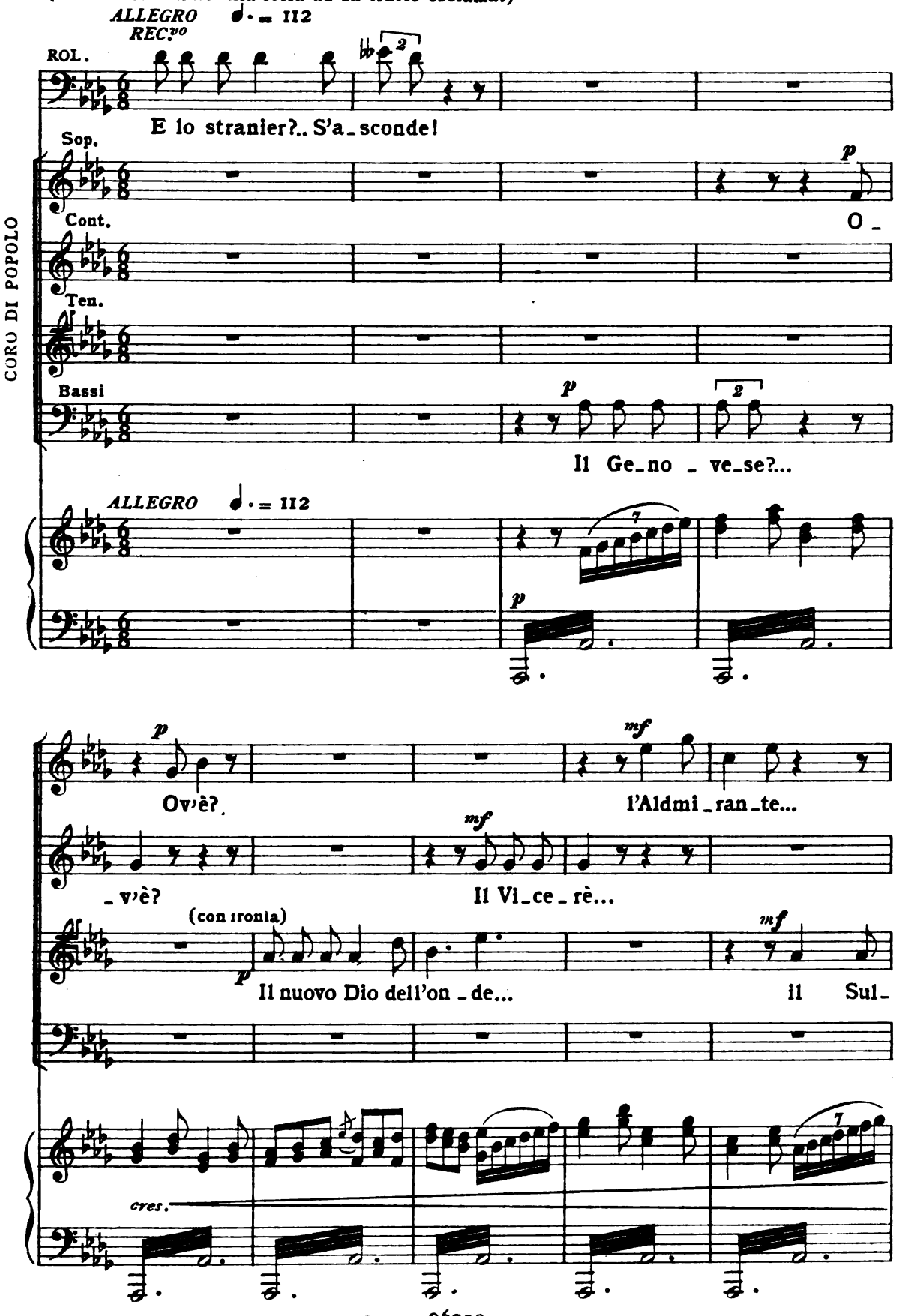
SCENA VI

(che si è mischiato alla folla ad un tratto esclama:)



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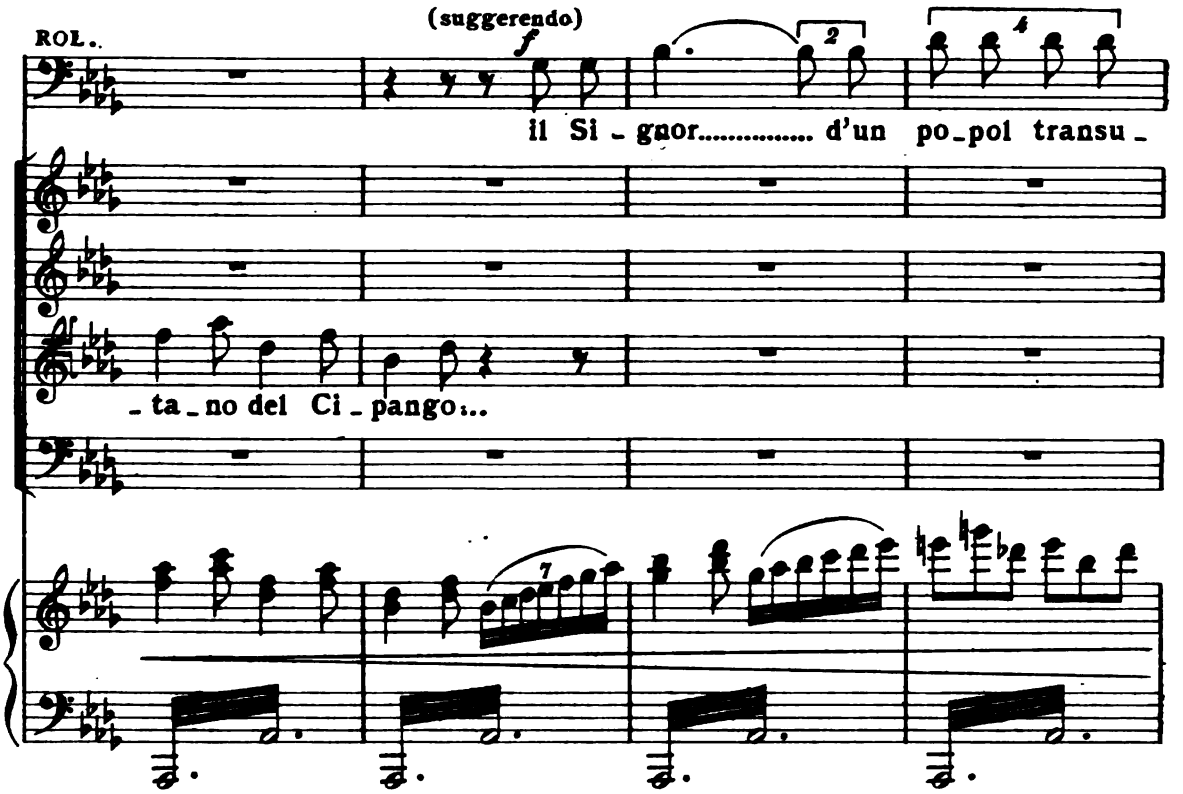
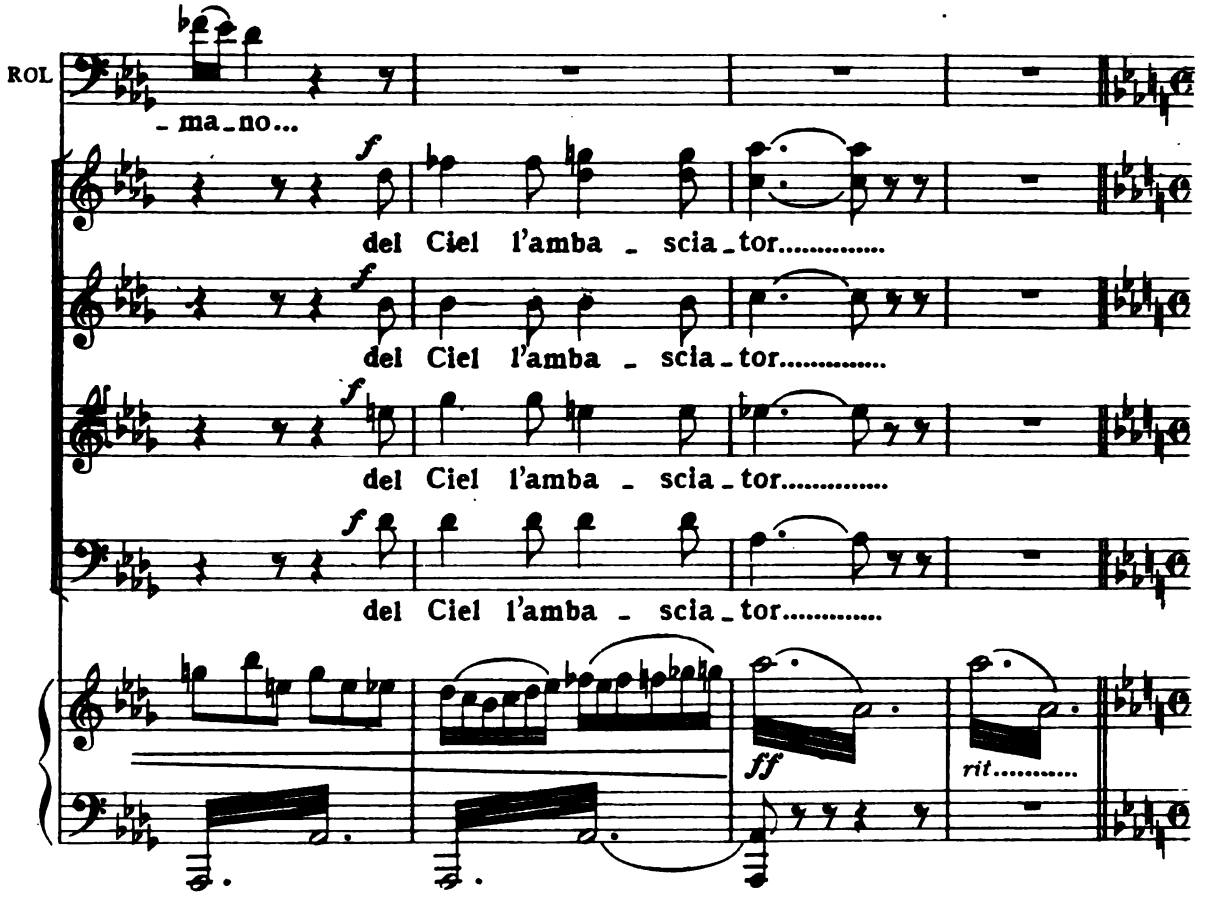


(Il bisbiglio finisce in una lunga risata che è bruscamente interrotta dall'apparire di Cristoforo Colombo dalla porta del Concilio. - Tutti si affollano ai piedi della gradinata mormorando sommessamente fra risate e sberleffi.)



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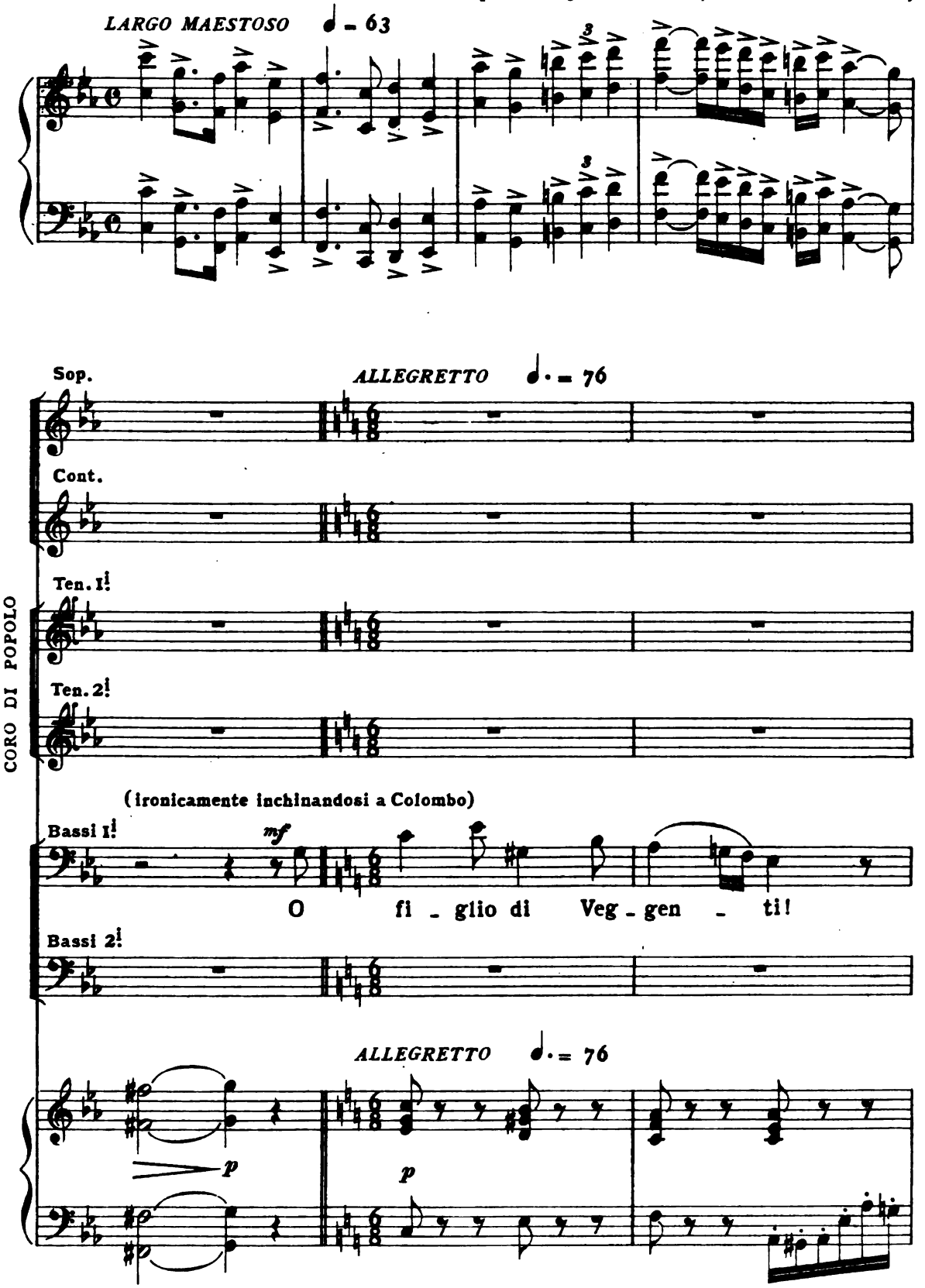
SCENA VII

(Roldano addita ad alcuni cavalieri in atto di supremo disprezzo la folla, e con loro si allontana)



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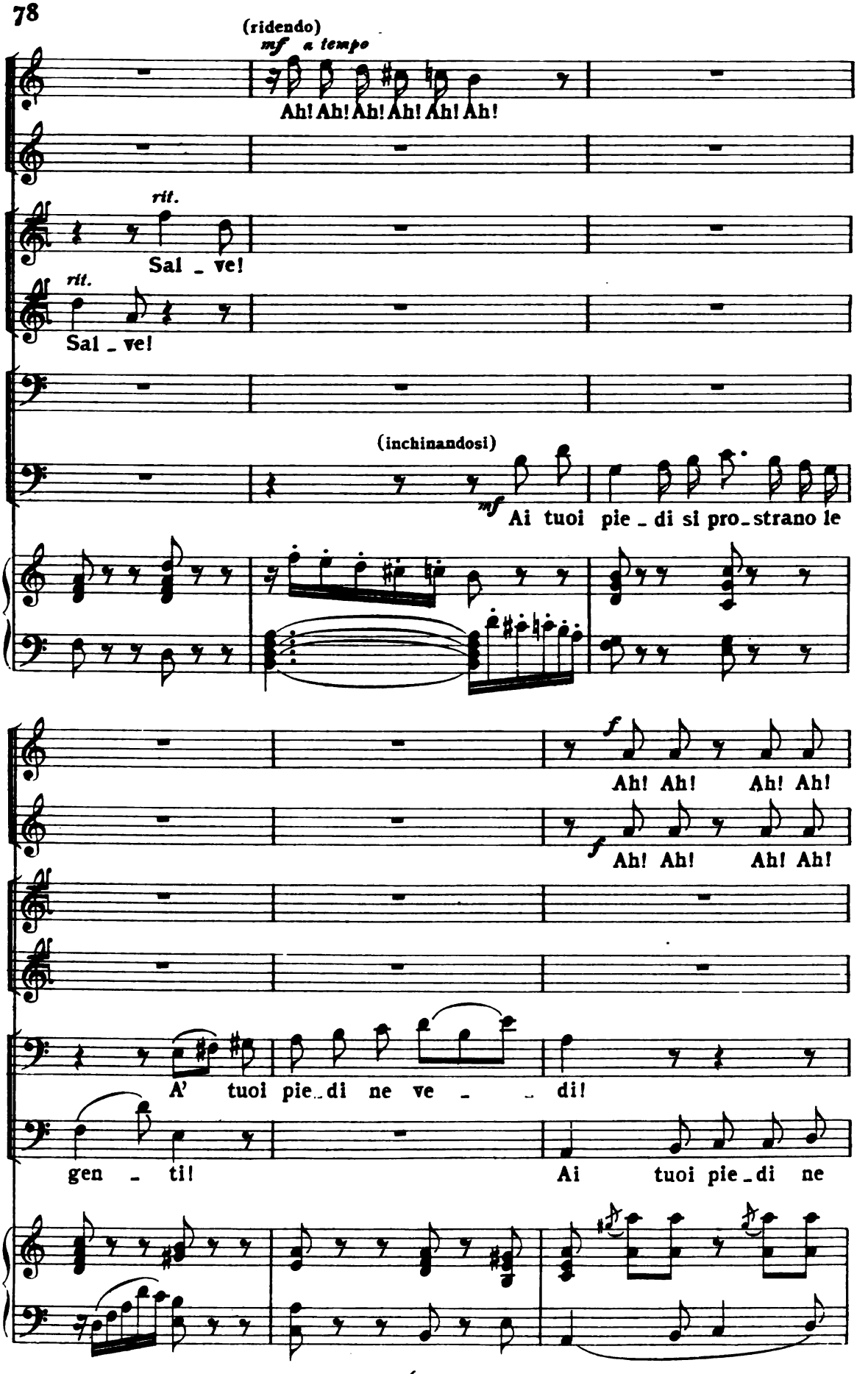

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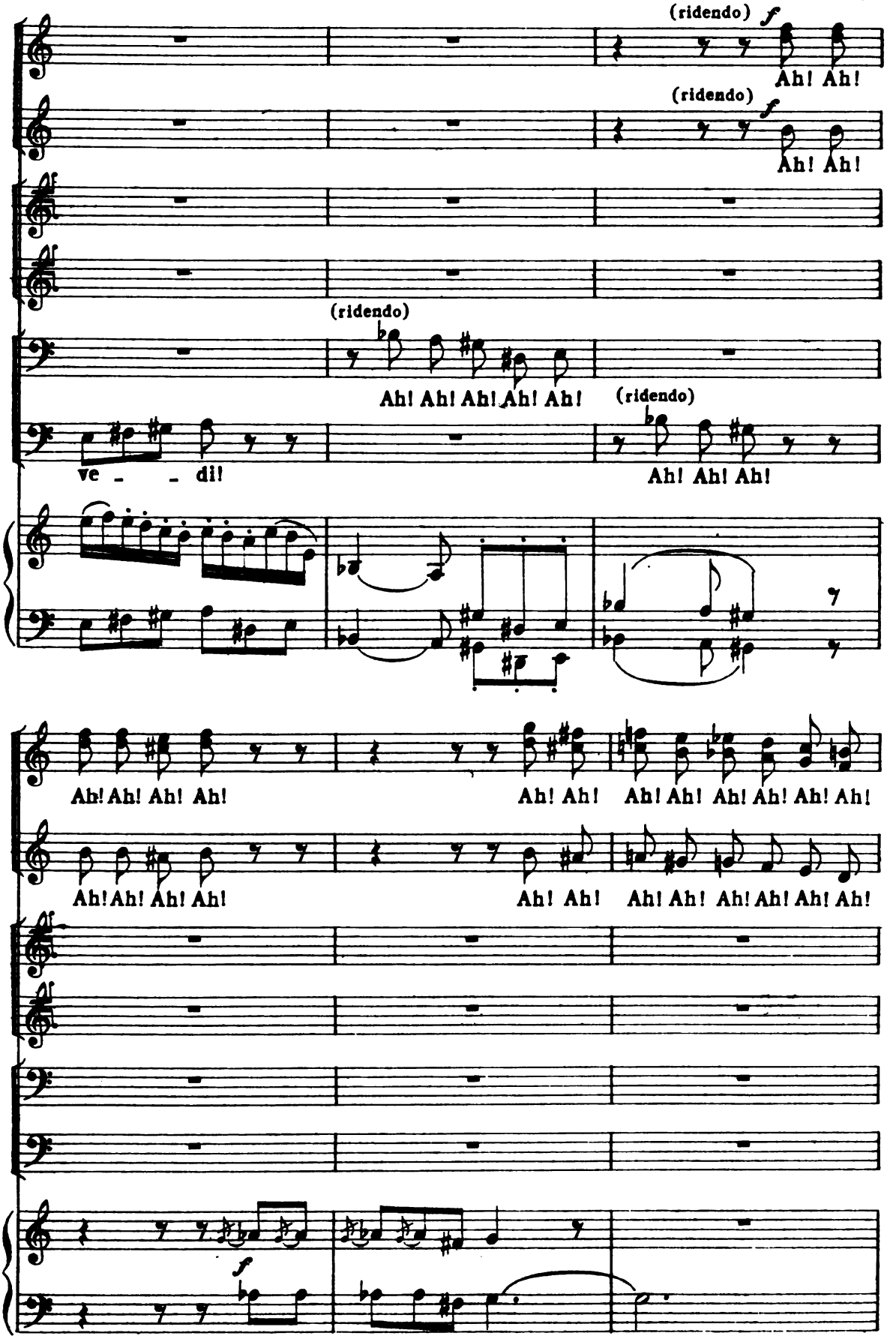

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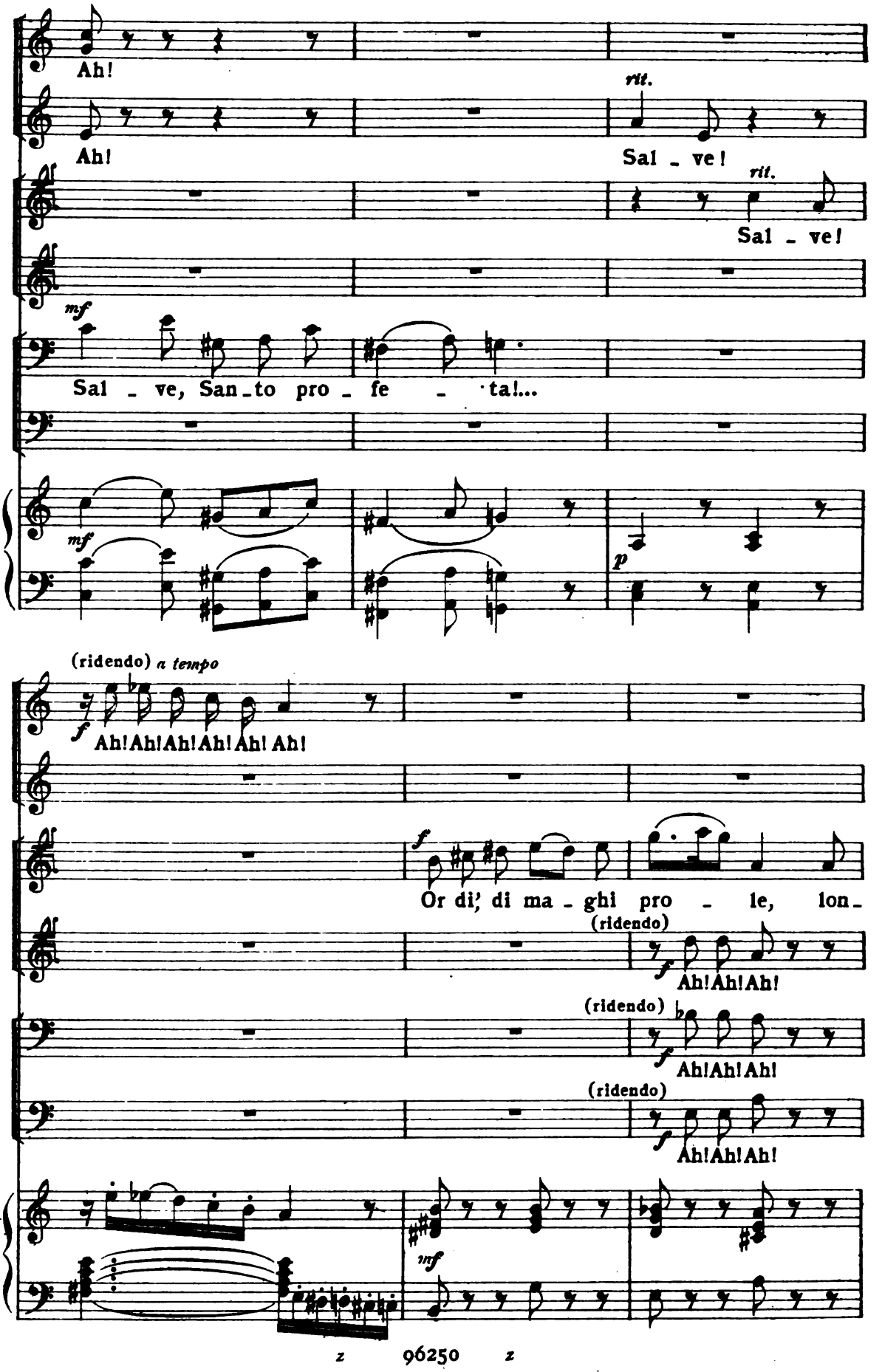

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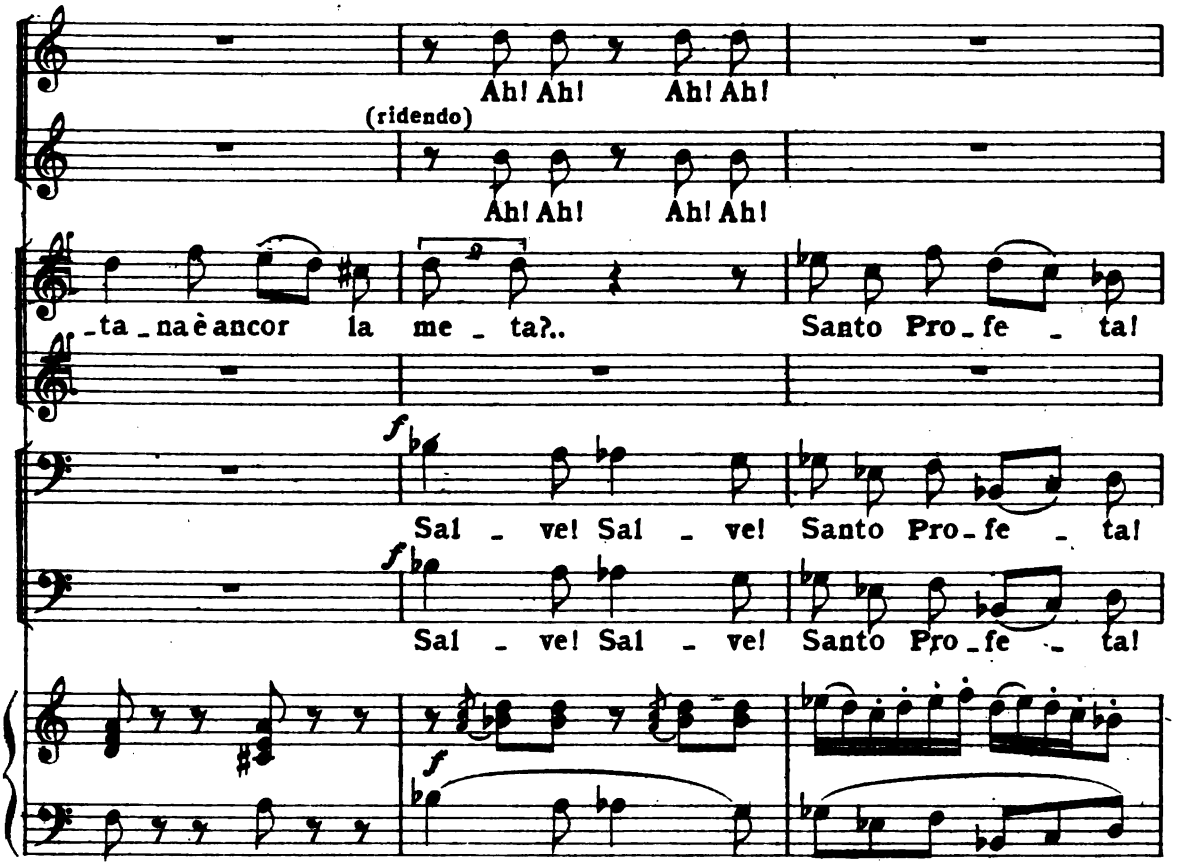

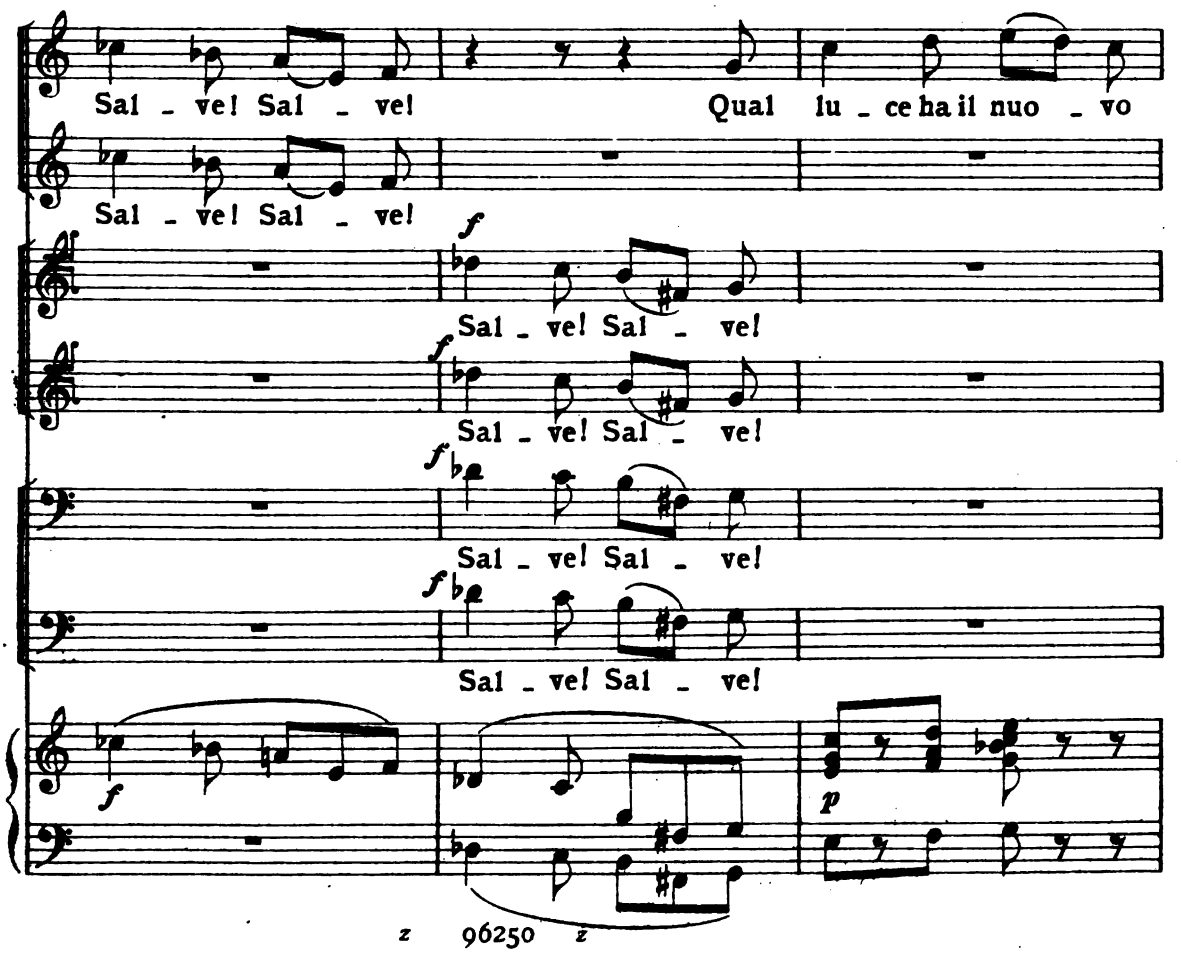

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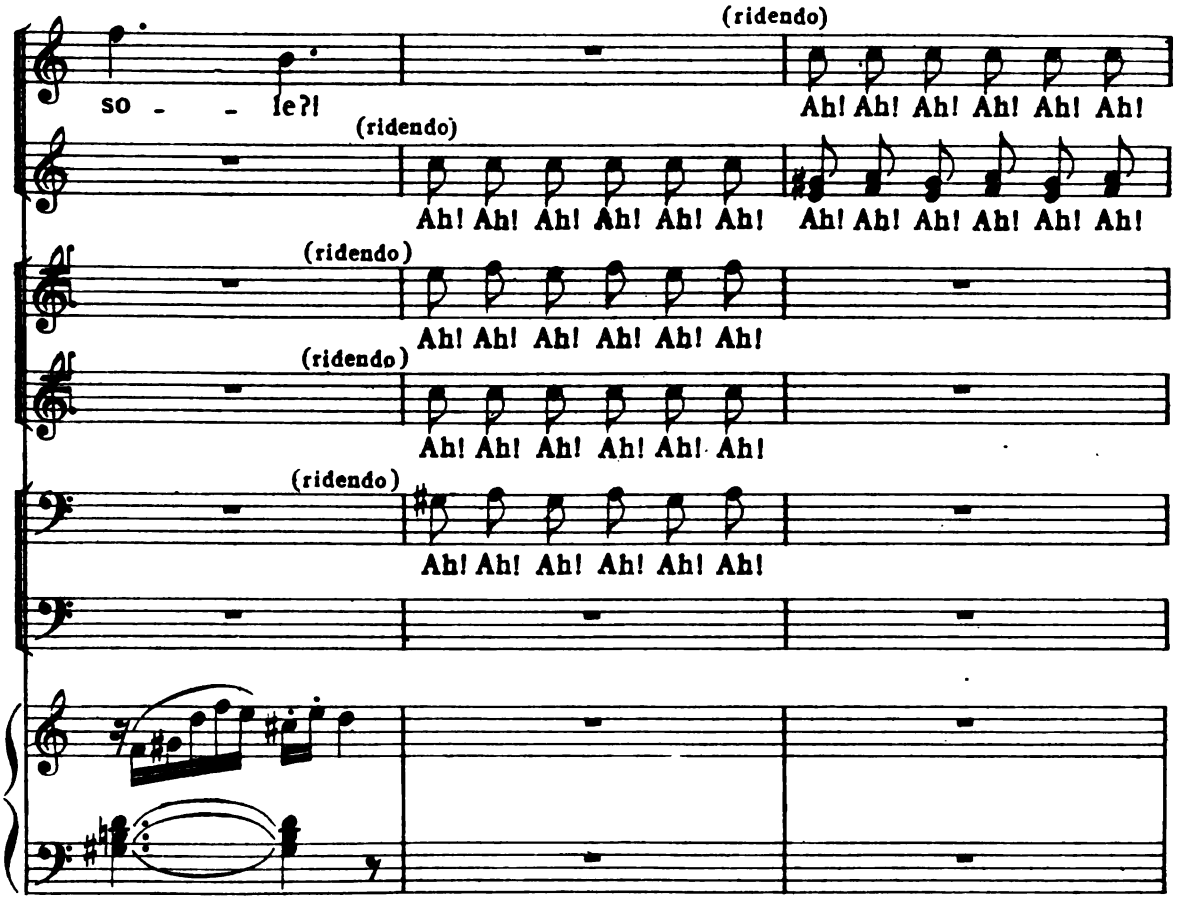

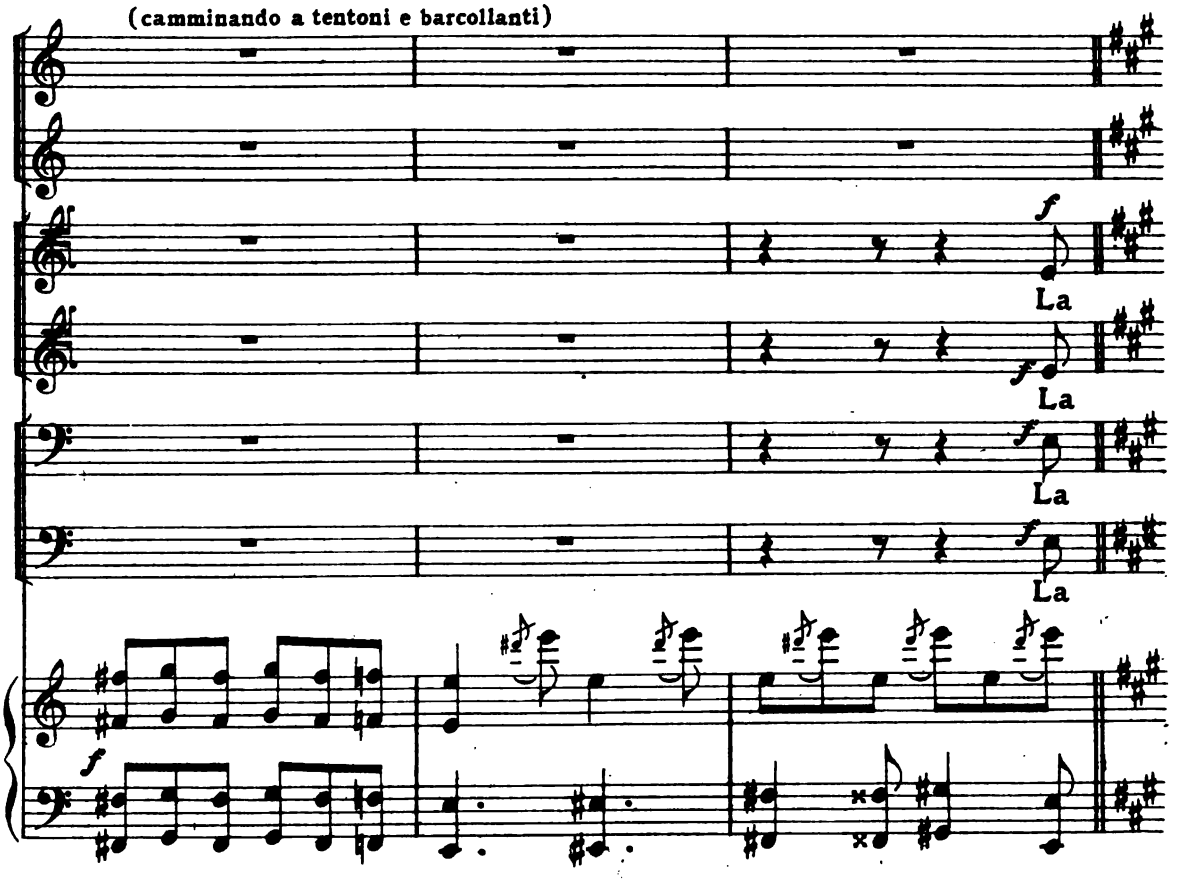

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PIÙ MOSSO ♩. = 92

Un

Un

co - sa è ma - ni - fe - sta... ogn' uno o - mai o - mai ci cre - de!

co - sa è ma - ni - fe - sta... ogn' uno o - mai o - mai ci cre - de!

co - sa è ma - ni - fe - sta... ogn' uno o - mai o - mai ci cre - de!

co - sa è ma - ni - fe - sta... ogn' uno o - mai o - mai ci cre - de!

PIÙ MOSSO ♩. = 92

po - po - lo ha la te - sta o - ve un po - po - lo ha il pie - de!

po - po - lo ha la te - sta o - ve un po - po - lo ha il pie - de!

Ah! Ah!

La co - sa è

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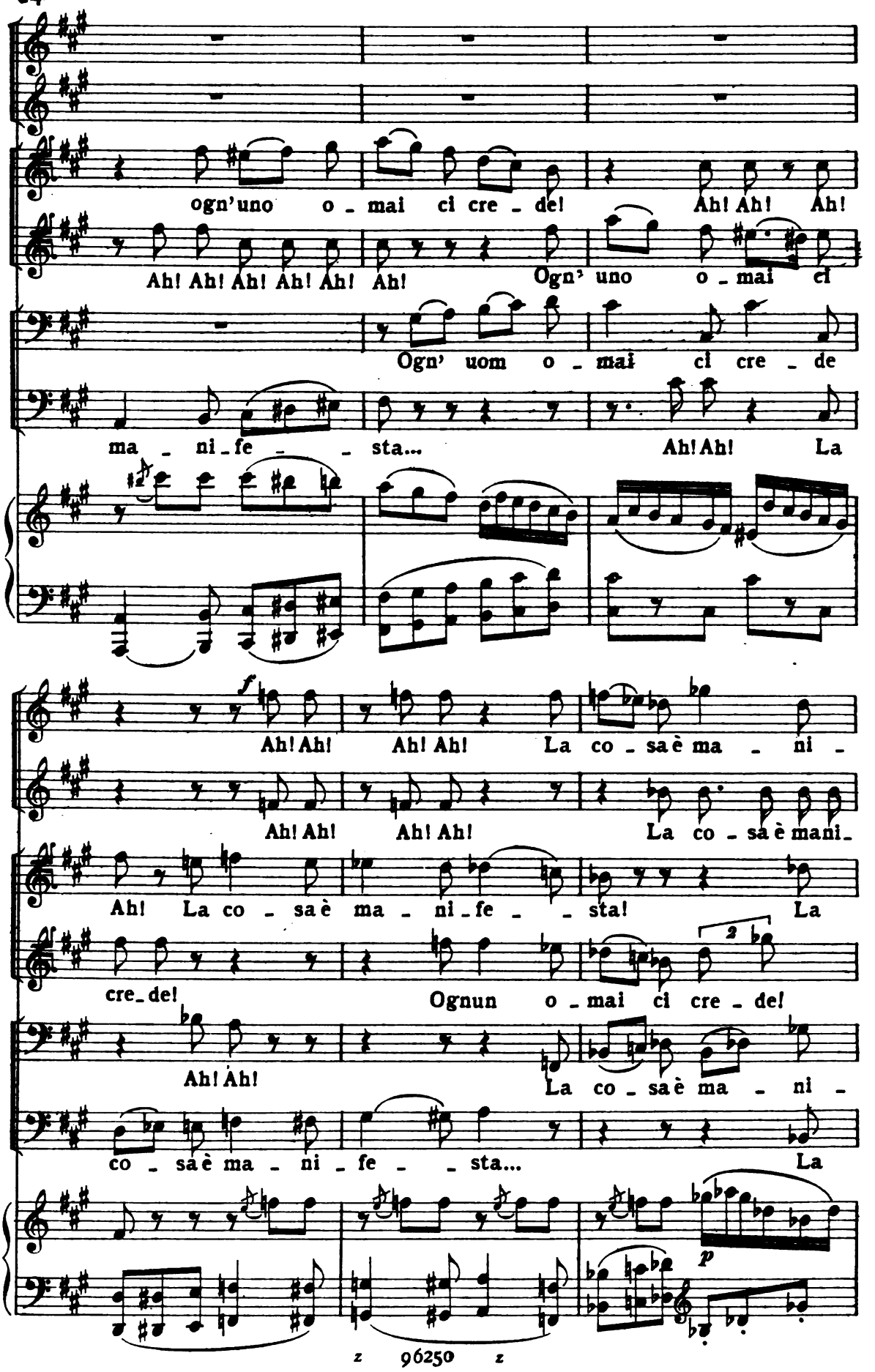

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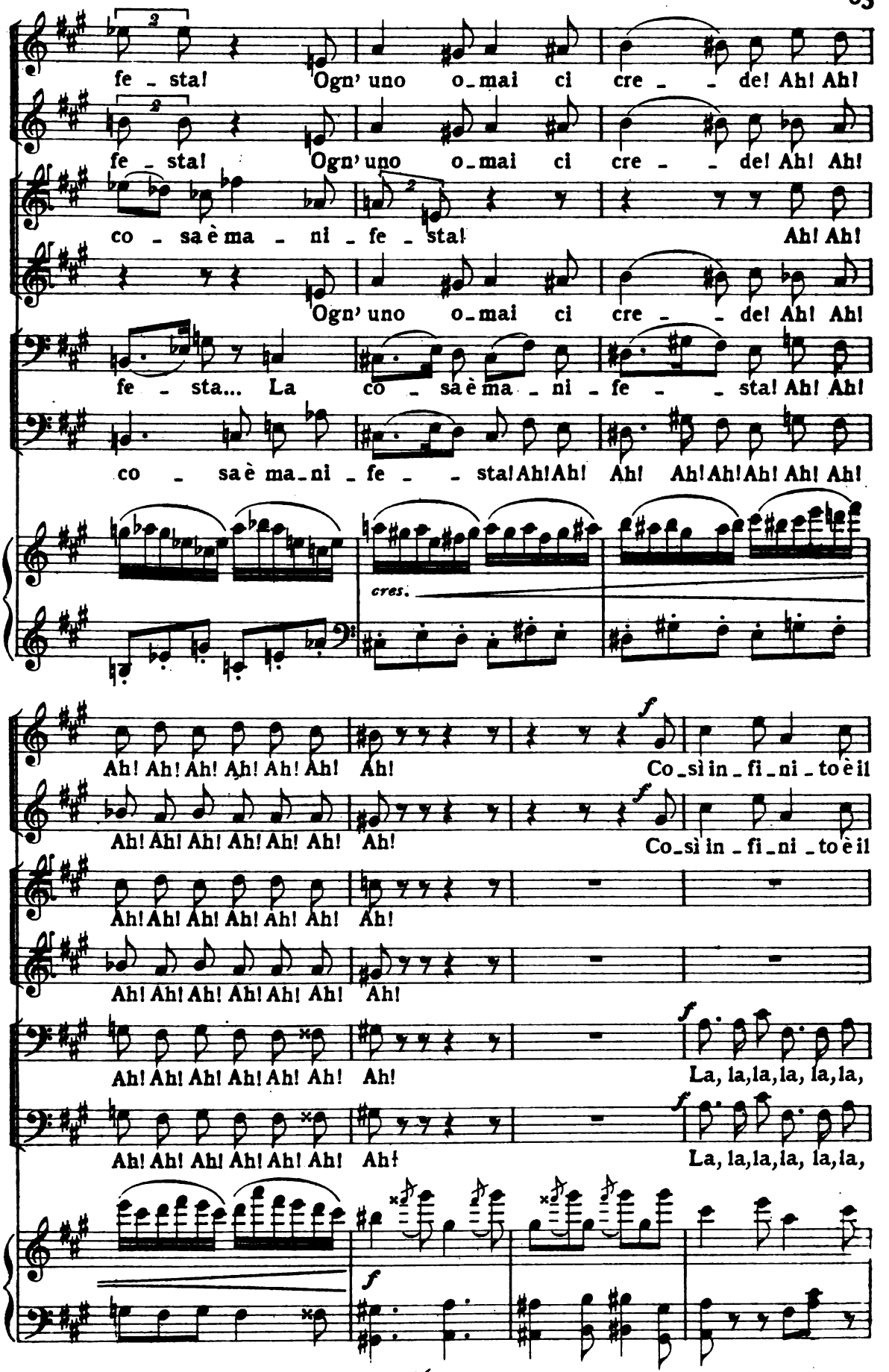

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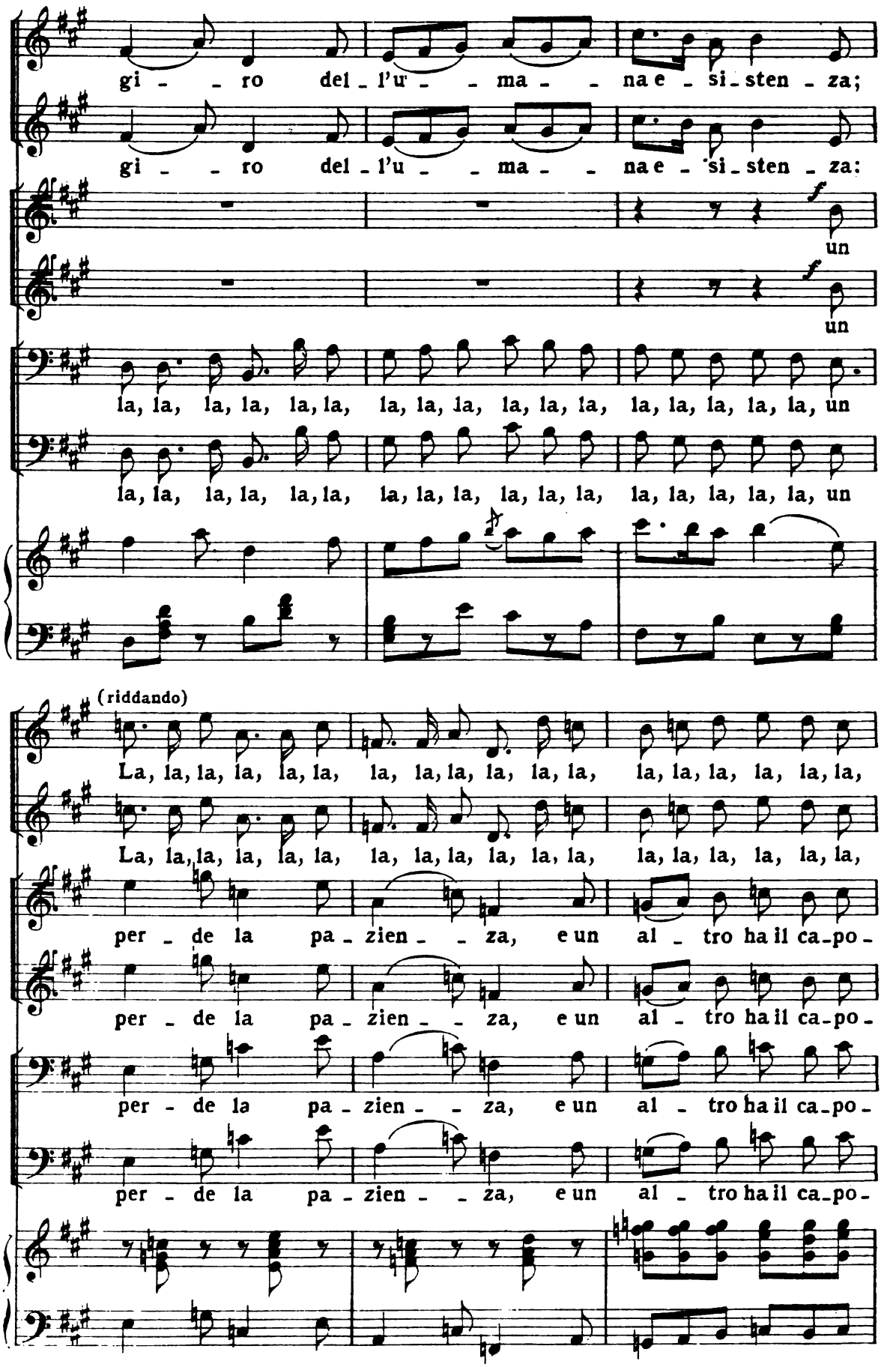

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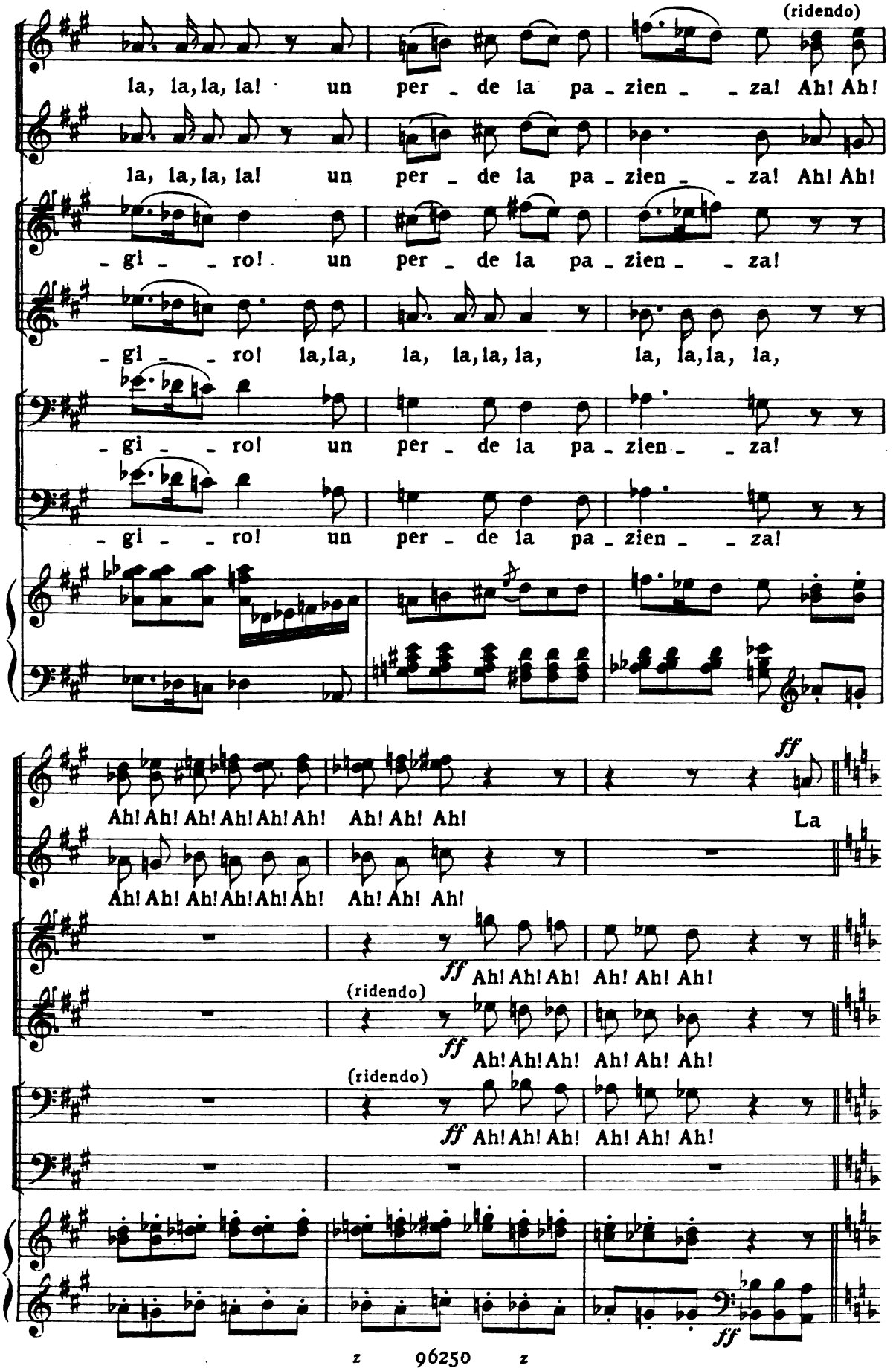

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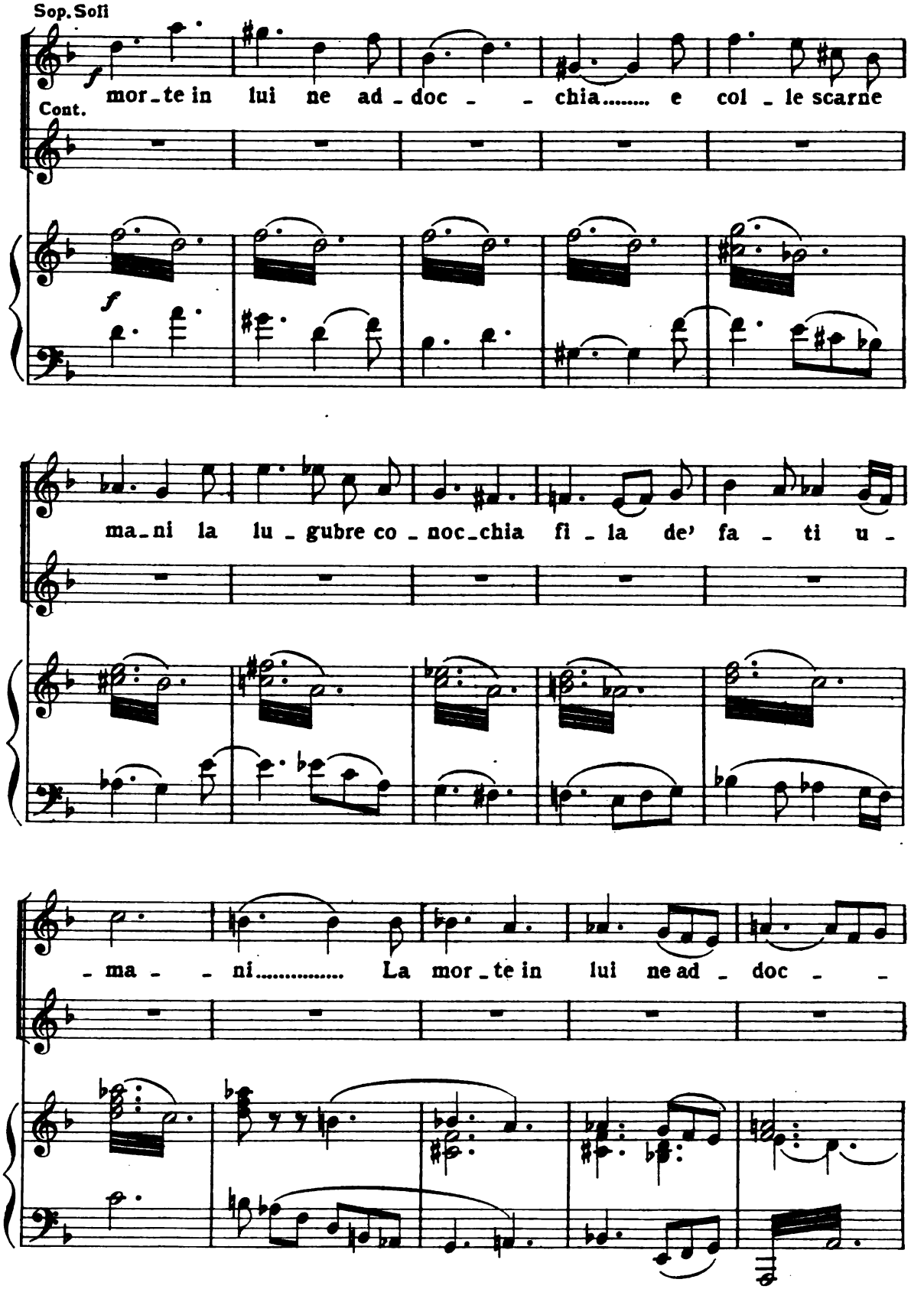
(appaiono a piè della gradinata, scostando bruscamente gli uomini, alcune torve figure di donne, che fissano biecamente Colombo, colle braccia minacciose tese contro di lui)



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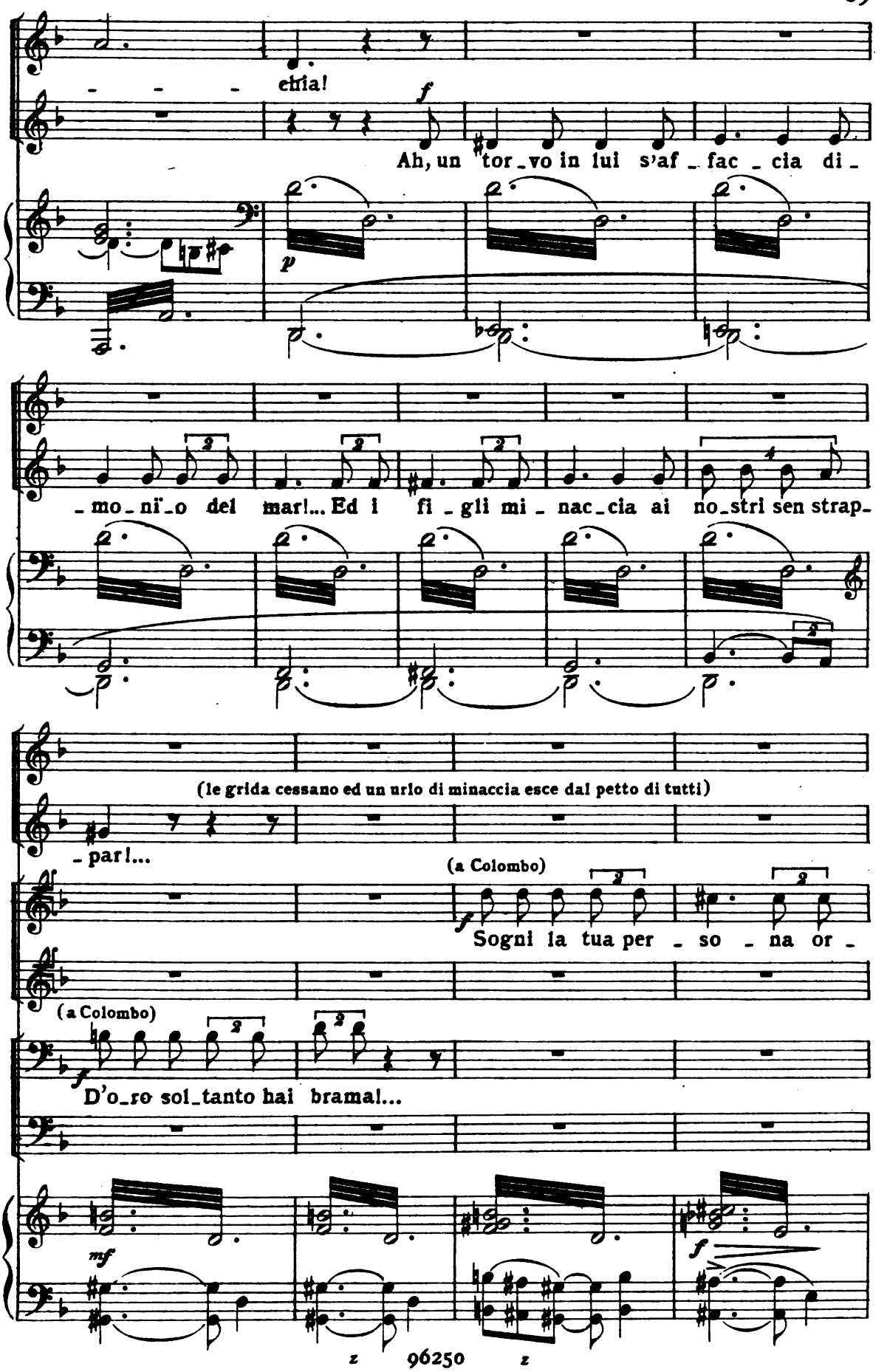

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(gettando un berretto lacero ai piedi di Colombo)

Ecco il dia_

_nar (nota è la tra _ ma!) di manto e di co _ ro _ na!

_ de_ma! (gettando un cencio rattoppato e sdruscito)

...e il manto!...

(sghignazzando)

Ah! Ah! Ah!

(sghignazzando)

Ah! Ah! Ah! Ah!

Ah! Ah! Ah! (porgendogli una scopa)

Ah! Ah! Ah! Ah!

Ah! Ah! Ah! ...e lo scet _ tro di re!

(sghignazzando)

Ah! Ah! Ah!

(sghignazzando additandosi l'un l'altro Colombo)

Ah! Ah! Ah! Ah!

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SCENA VIII

(Dai giardini reali esce Guevara, che guardando con disprezzo la folla esclama)

GUEVARA

ANDANTE
REC.vo

Oltraggio vil!... O ciur - ma di brï -

CORO DI POPOLO

Sop. *ff*

Ah!.....

Cont. *ff*

Ah!.....

Ten. (fischio)

Bassi (fischio)

ANDANTE

ff

col canto

(additando l'Oratorio)
a-tempo

G

- a-chi!.... Or chi del lo-co San-to al li-mi - tar o - ve si

f *p*

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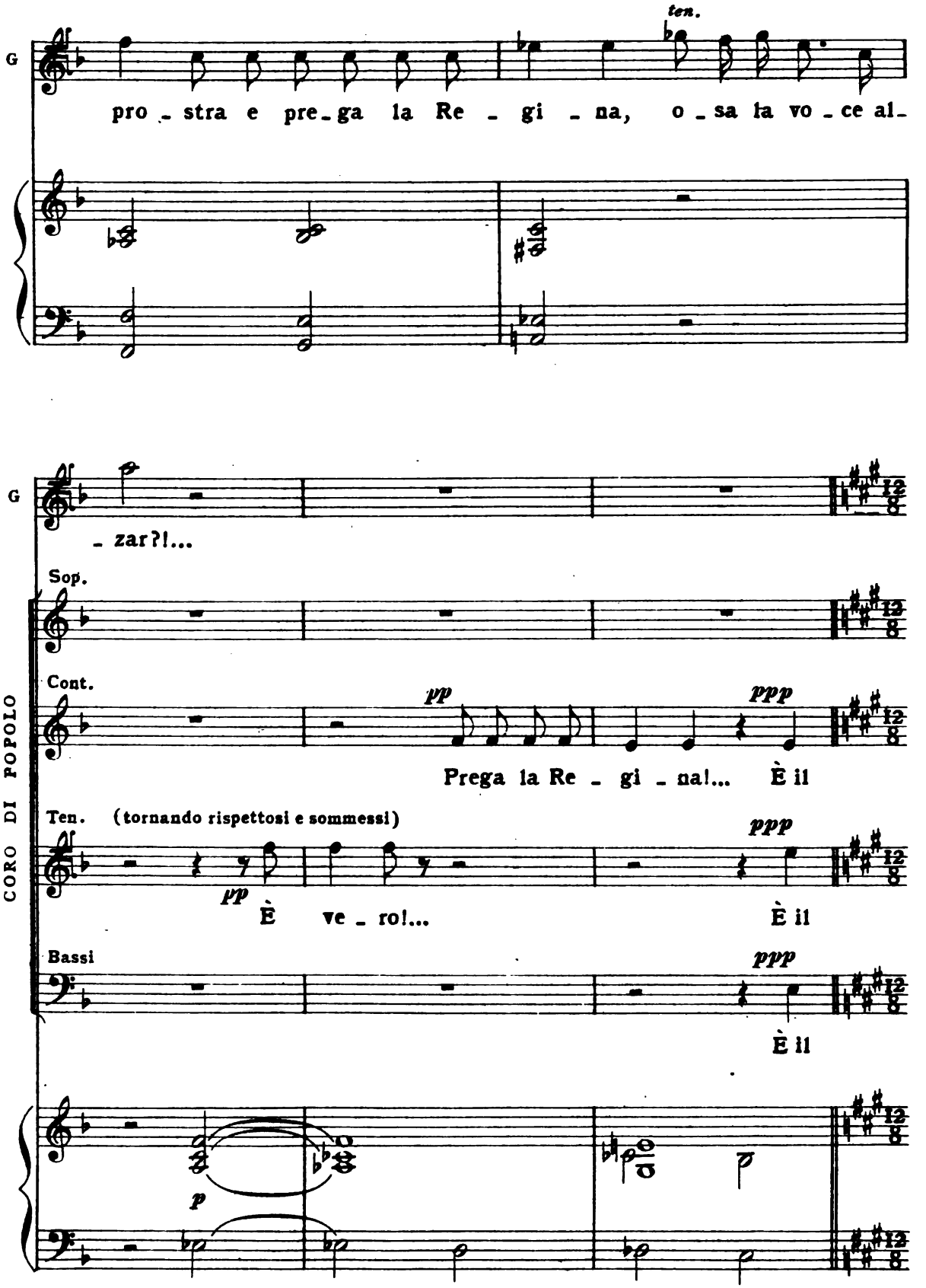

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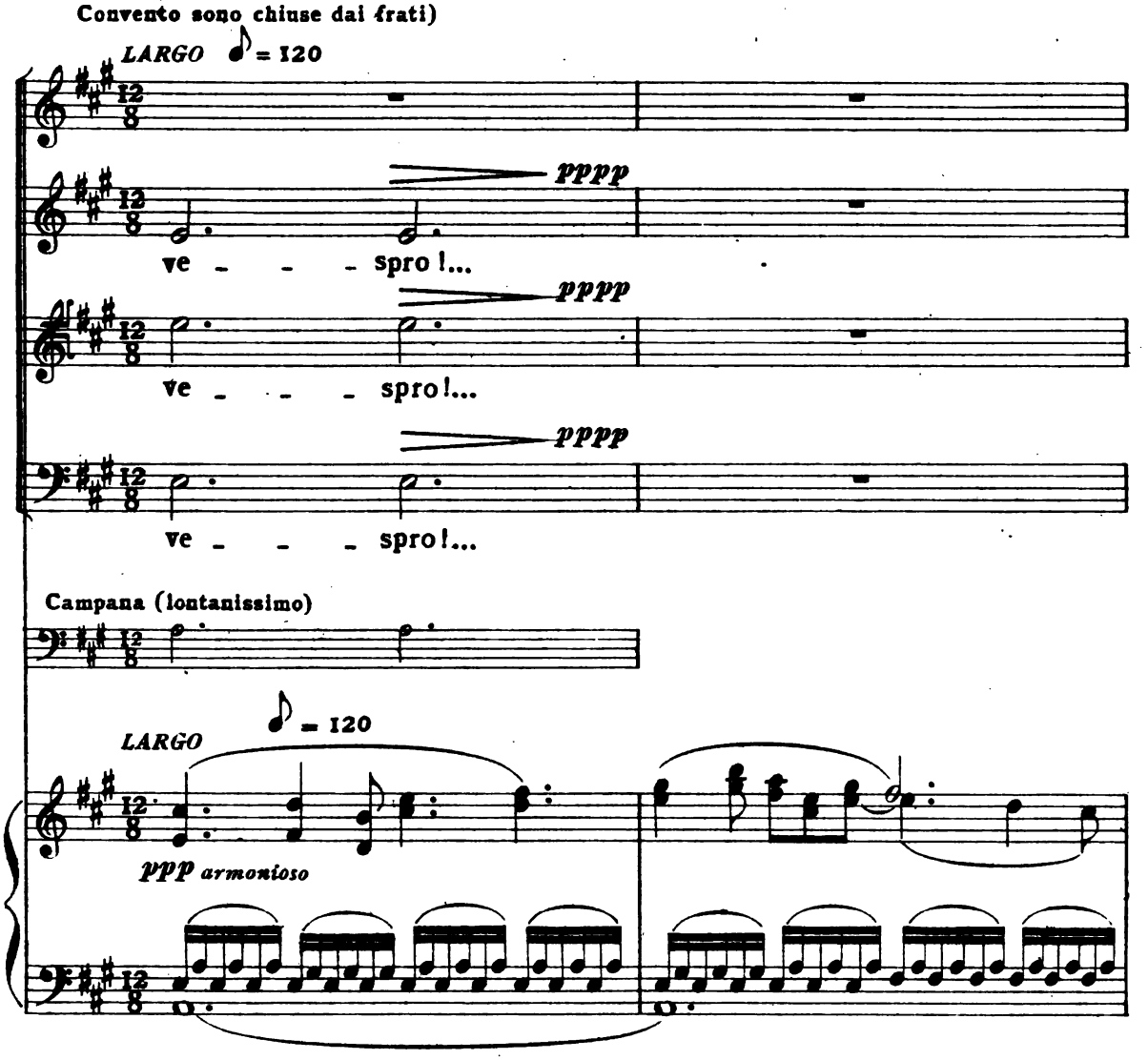
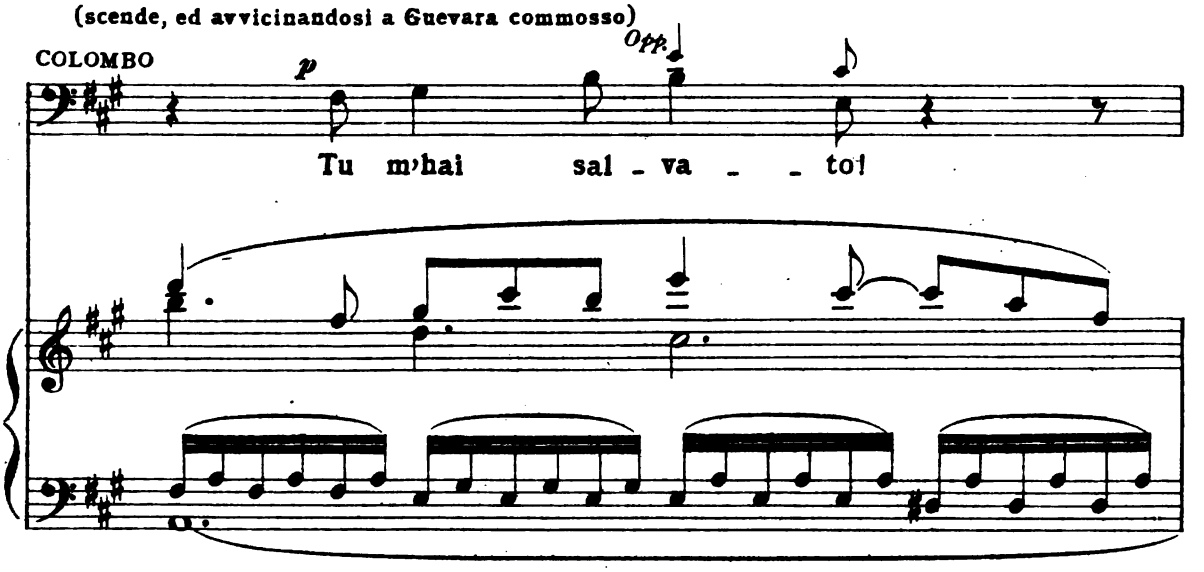
(si allontanano; passando avanti l'Oratorio si scoprono e si genuflettono. Le cancellate del Convento sono chiuse dai frati)



(scende, ed avvicinandosi a Guevara commosso)



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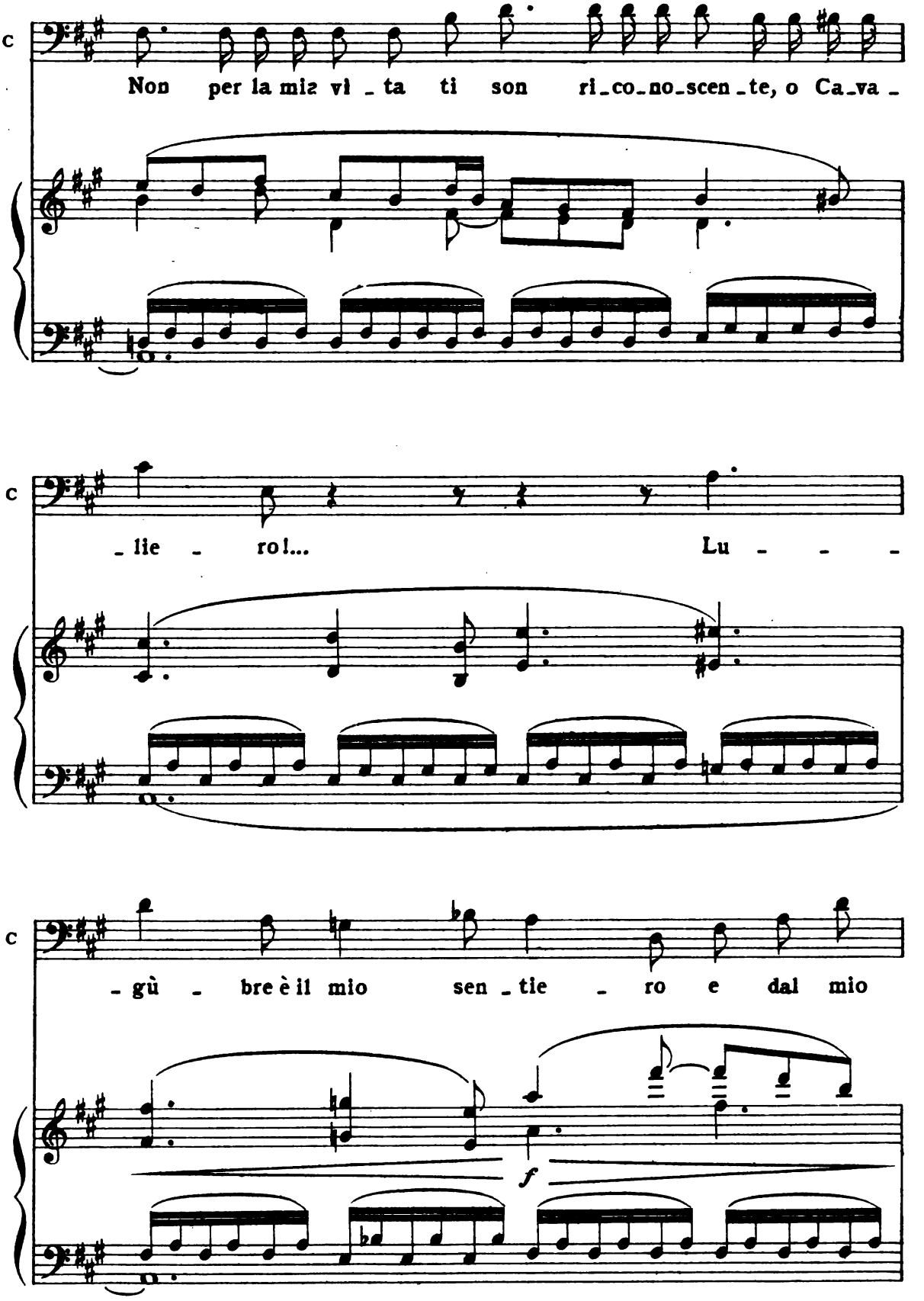

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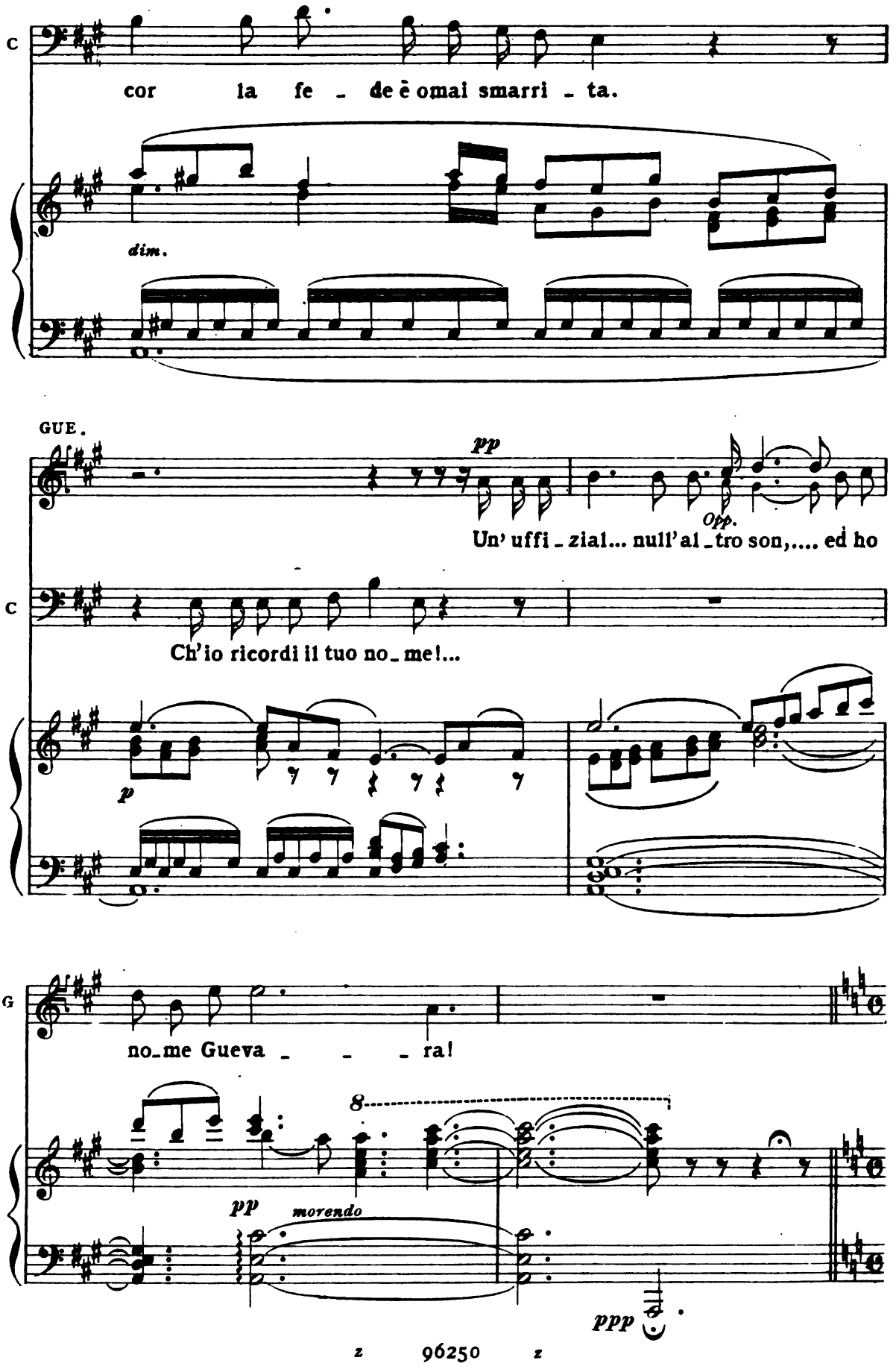

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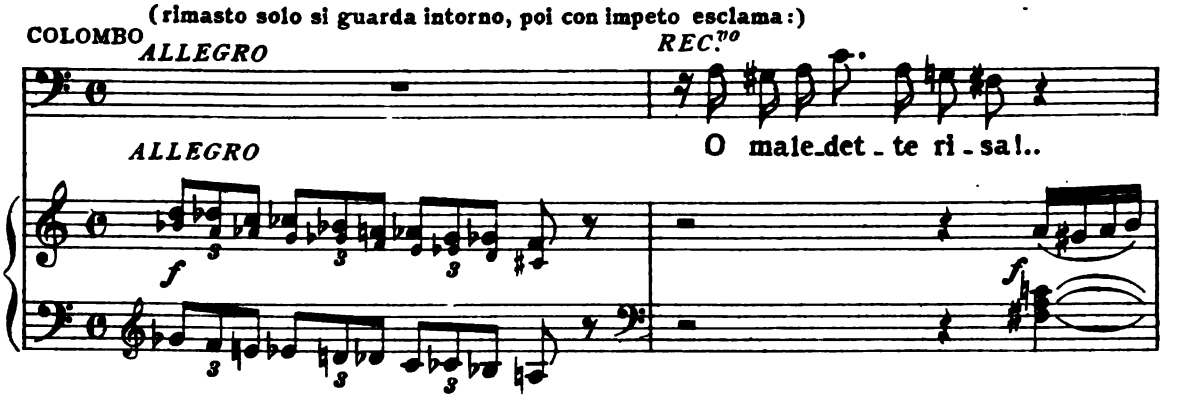
SCENA IX

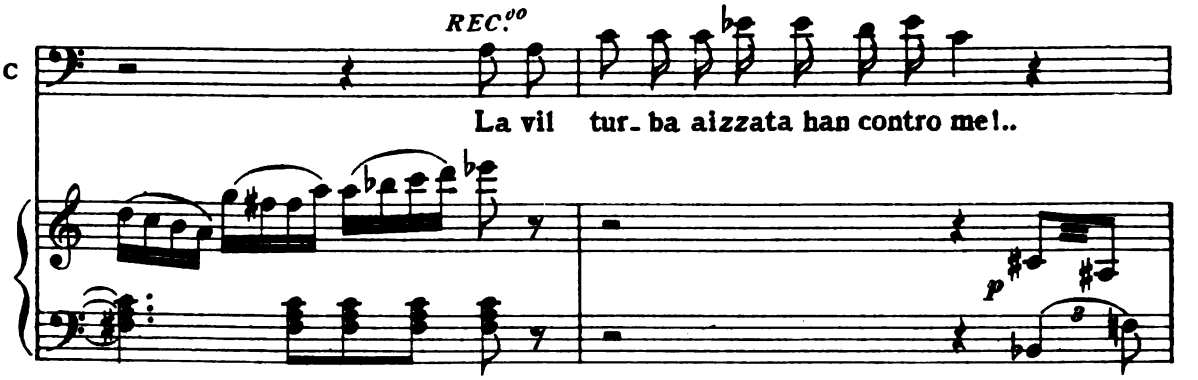
(Guevara s'allontana)

(rimasto solo si guarda intorno, poi con impeto esclama:)

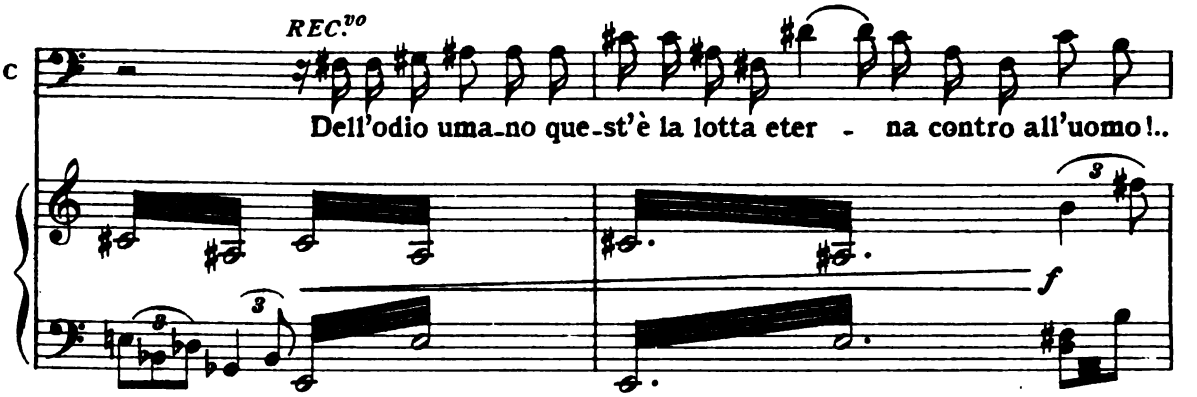
COLOMBO *ALLEGRO* *REC.vo*



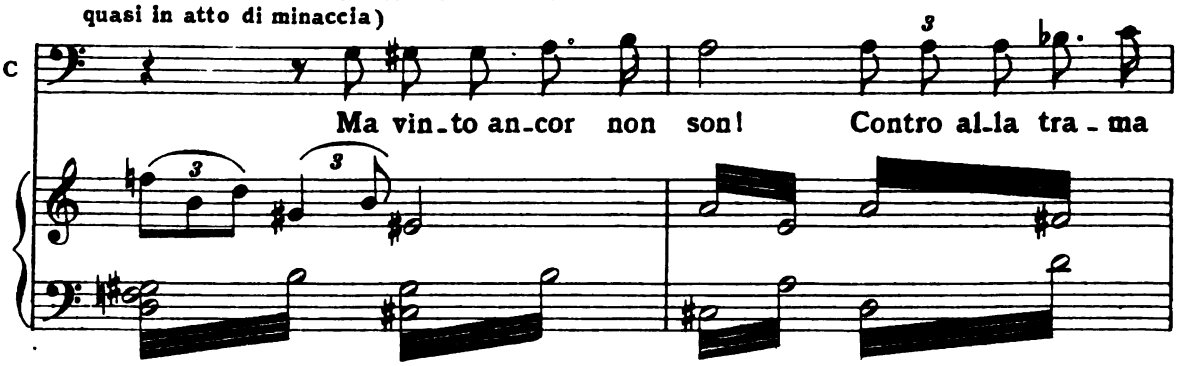
REC.vo



REC.vo



(fiso l'occhio scintillante verso la sala del Concilio quasi in atto di minaccia)



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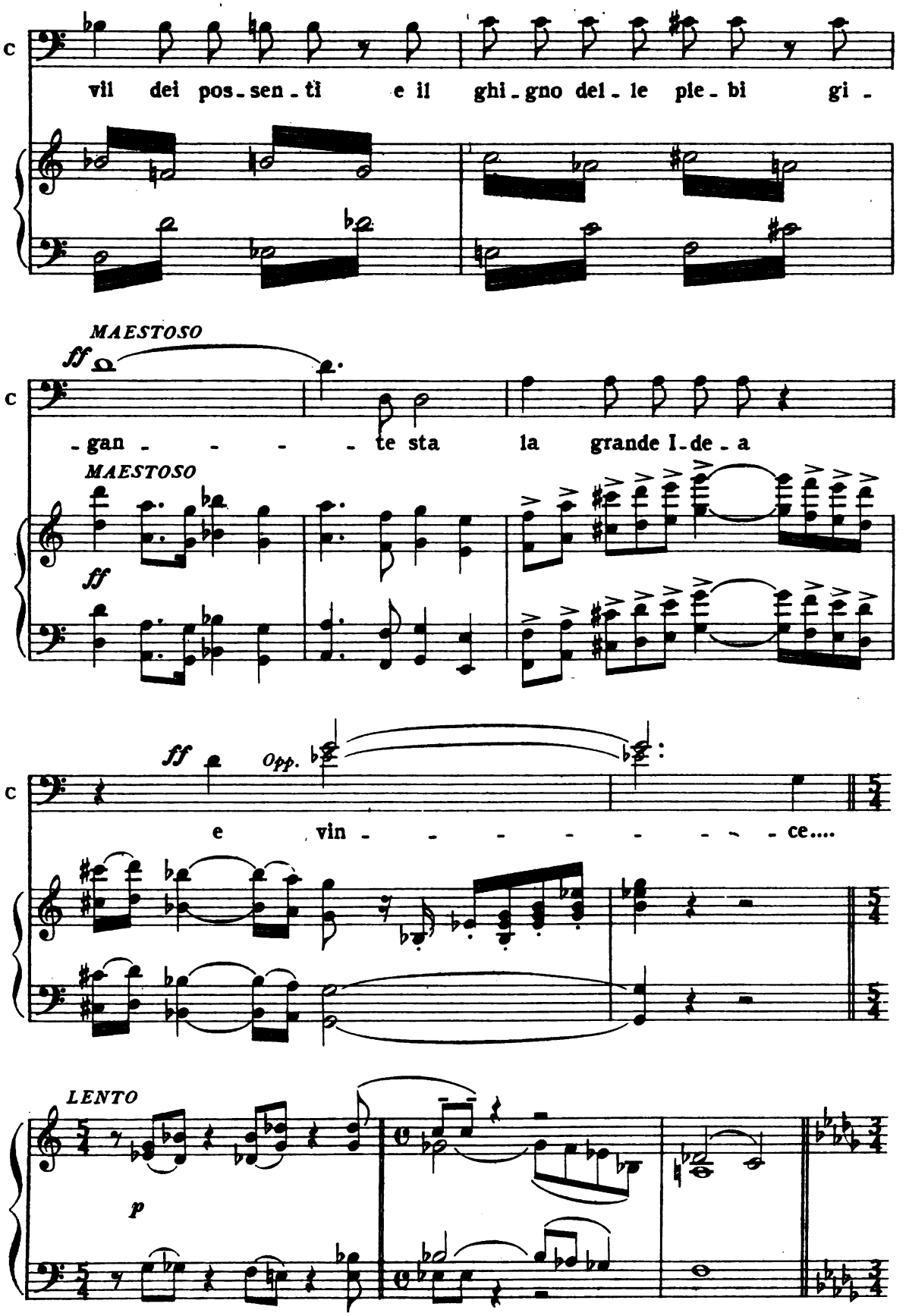

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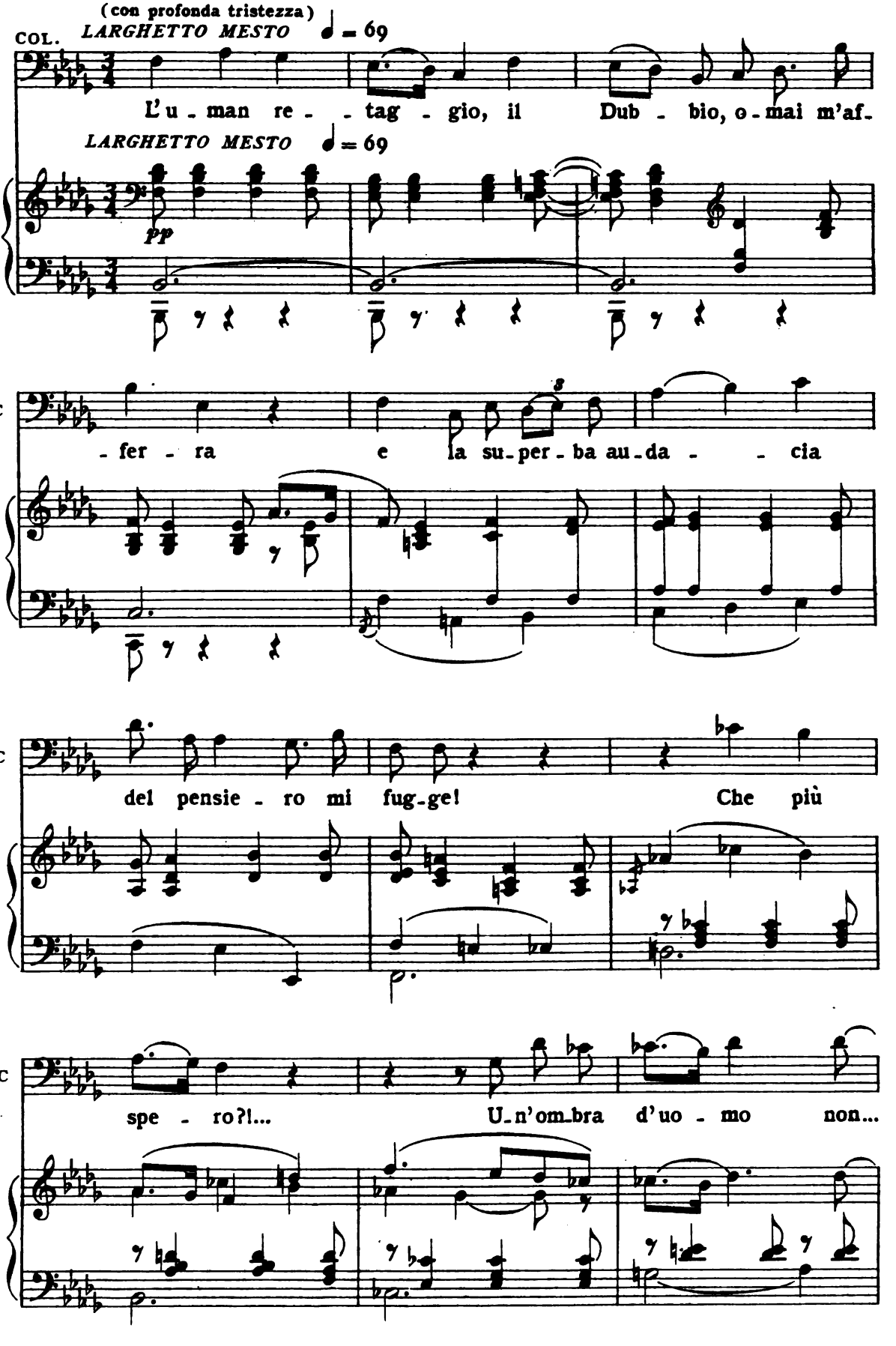

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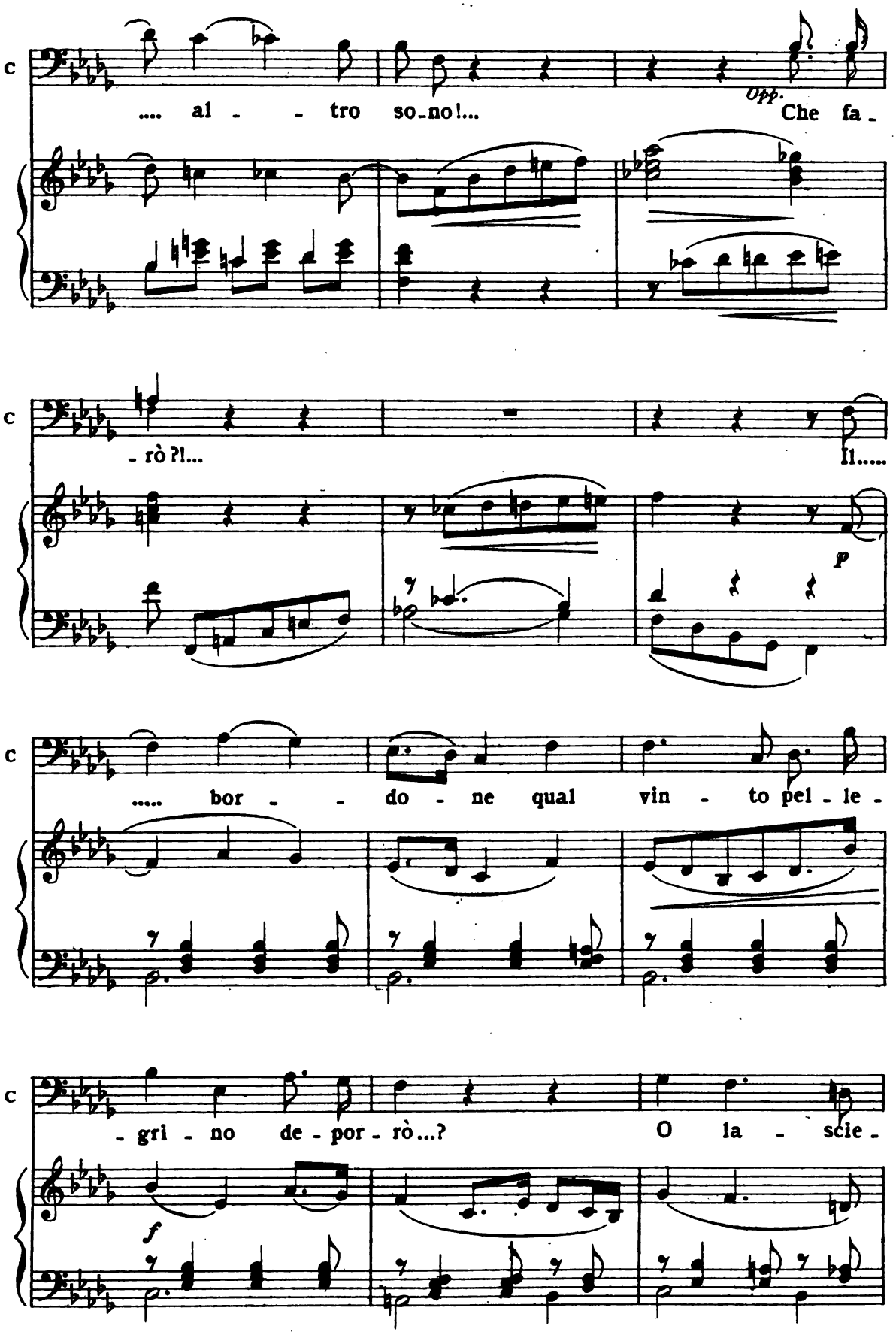

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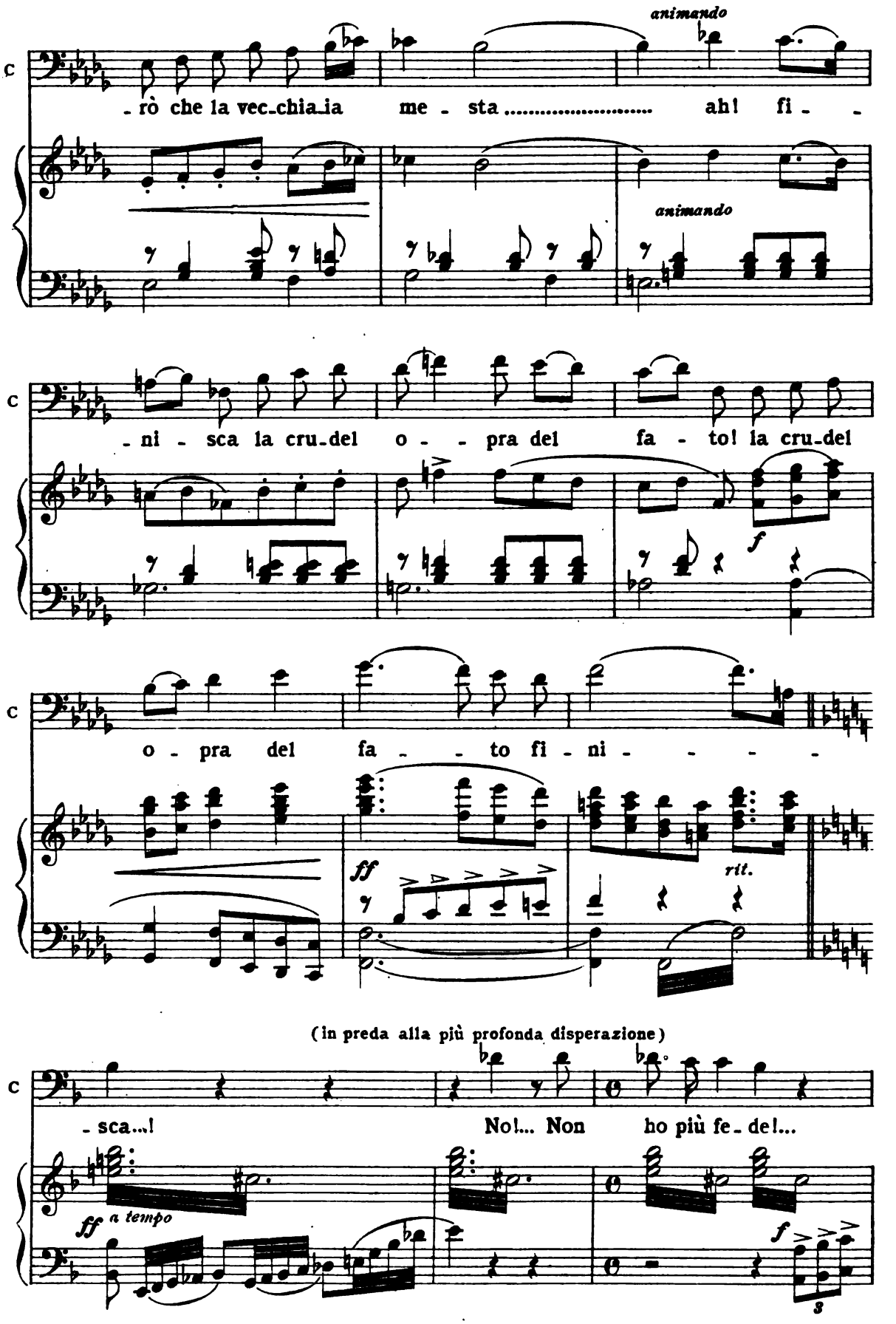

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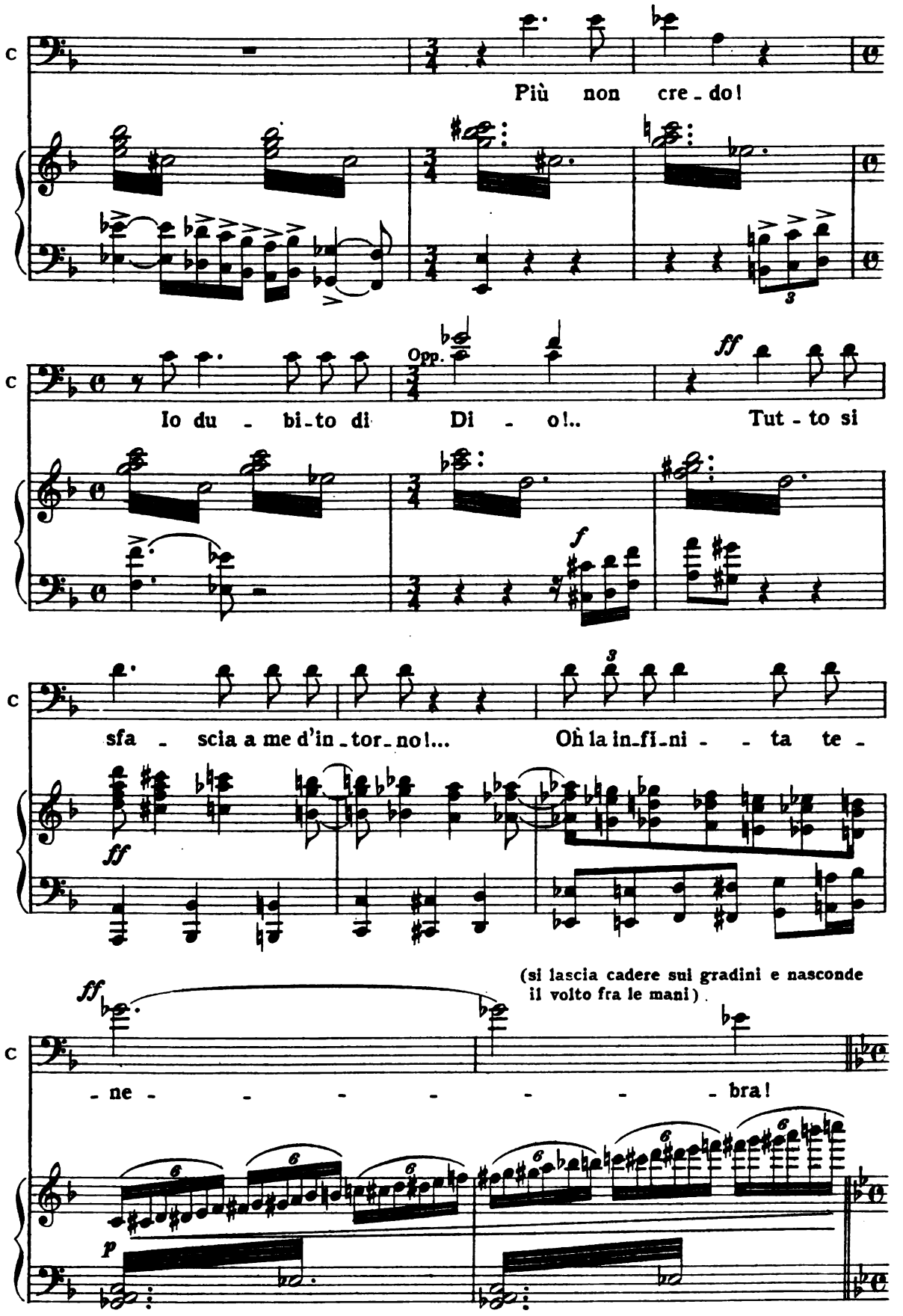

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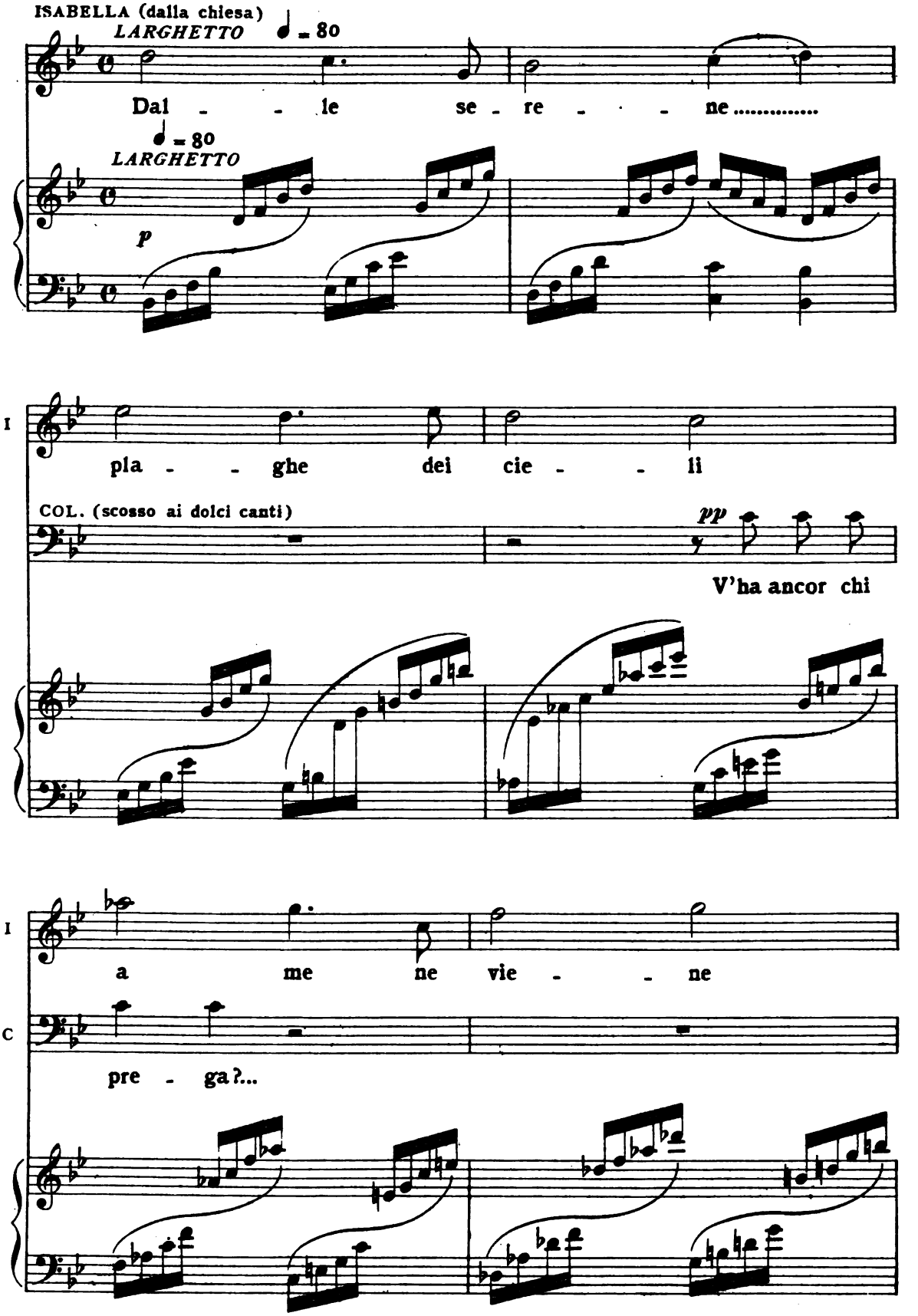

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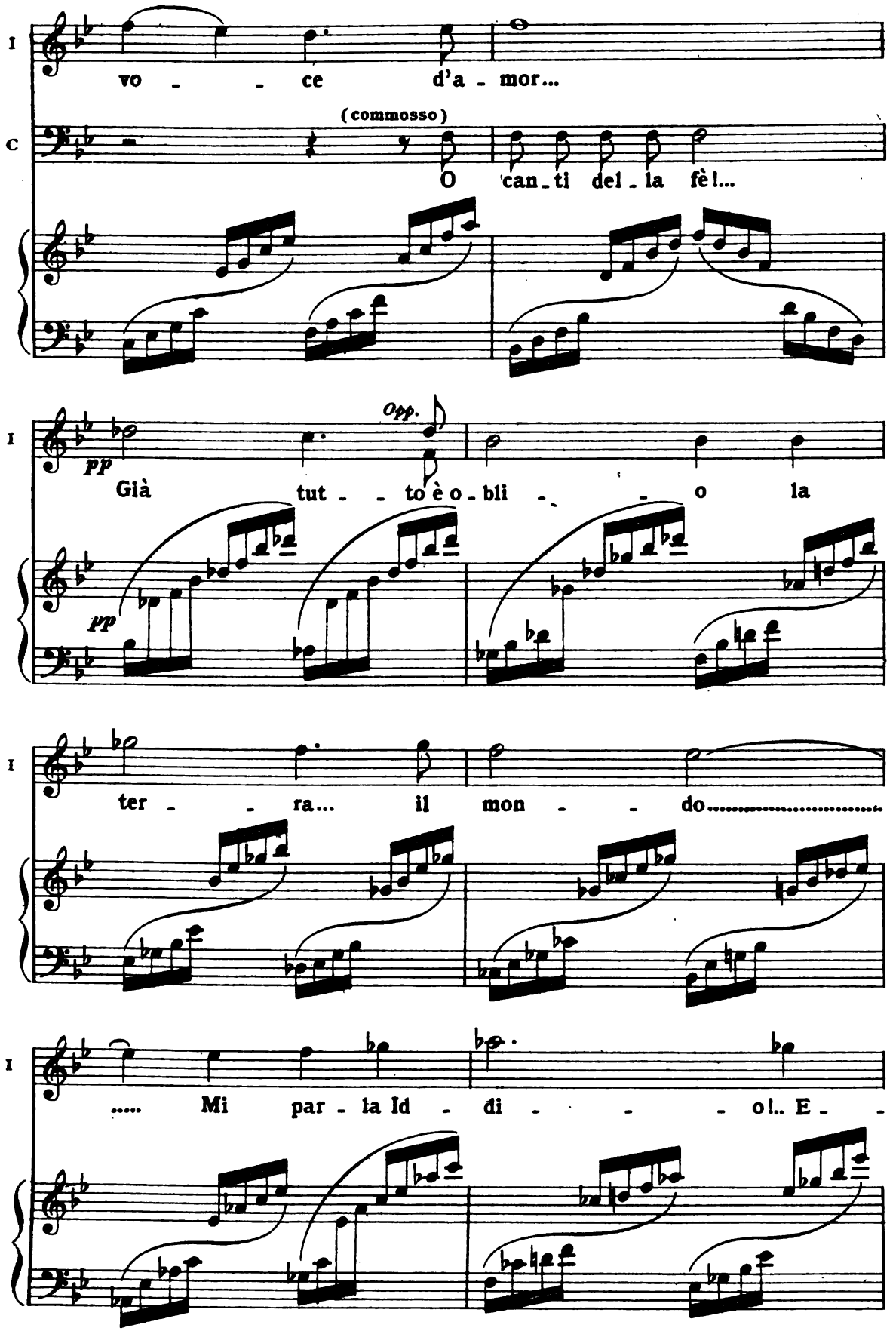

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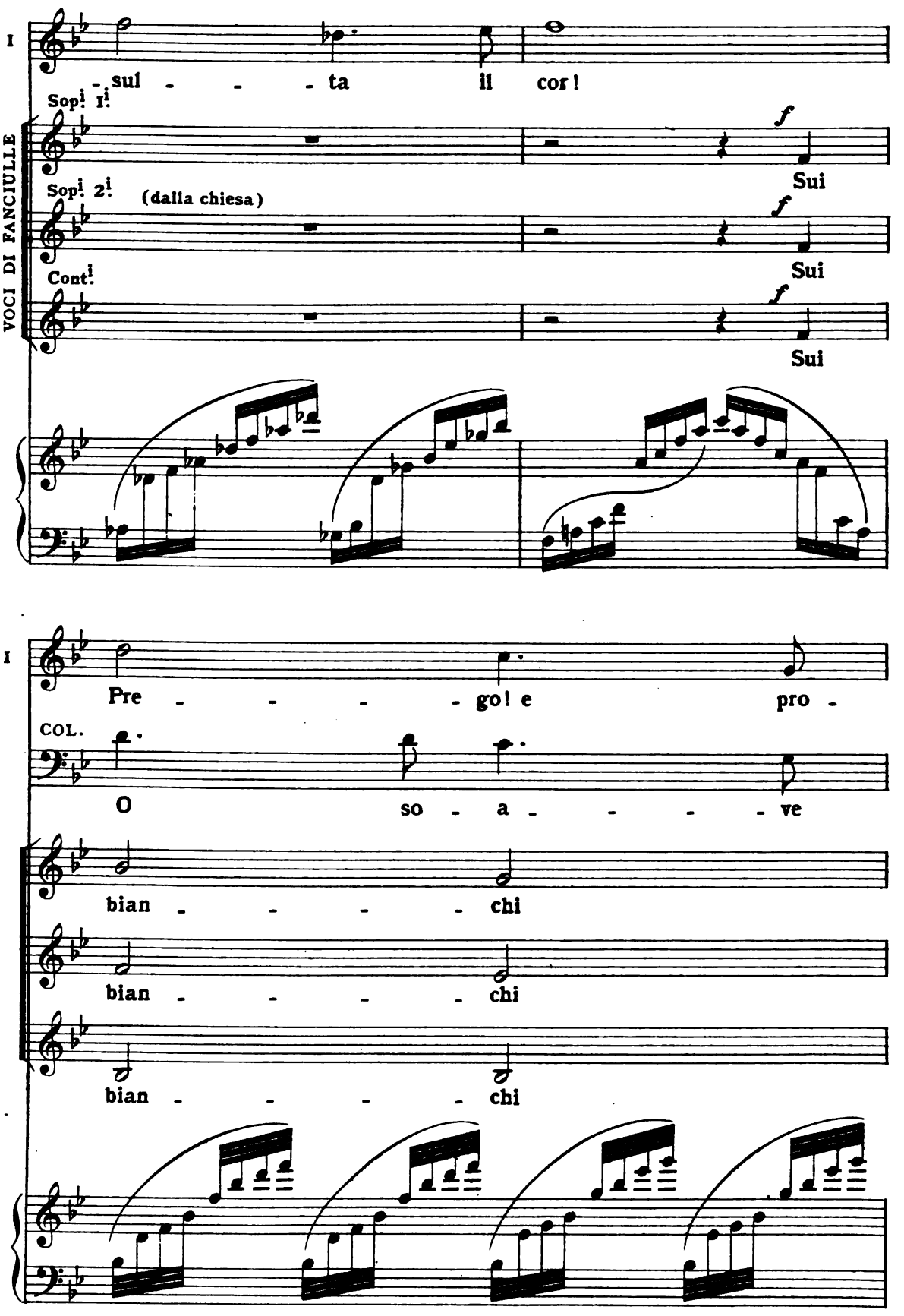

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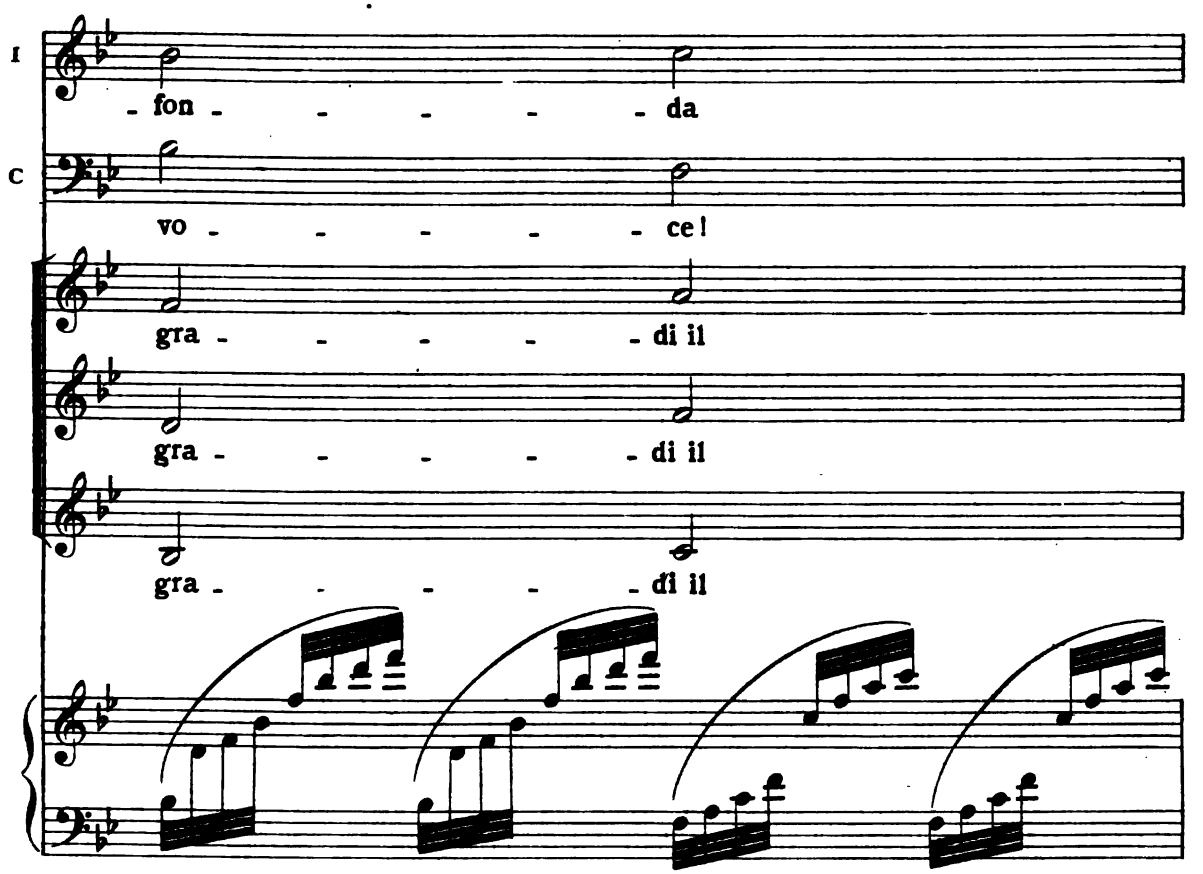

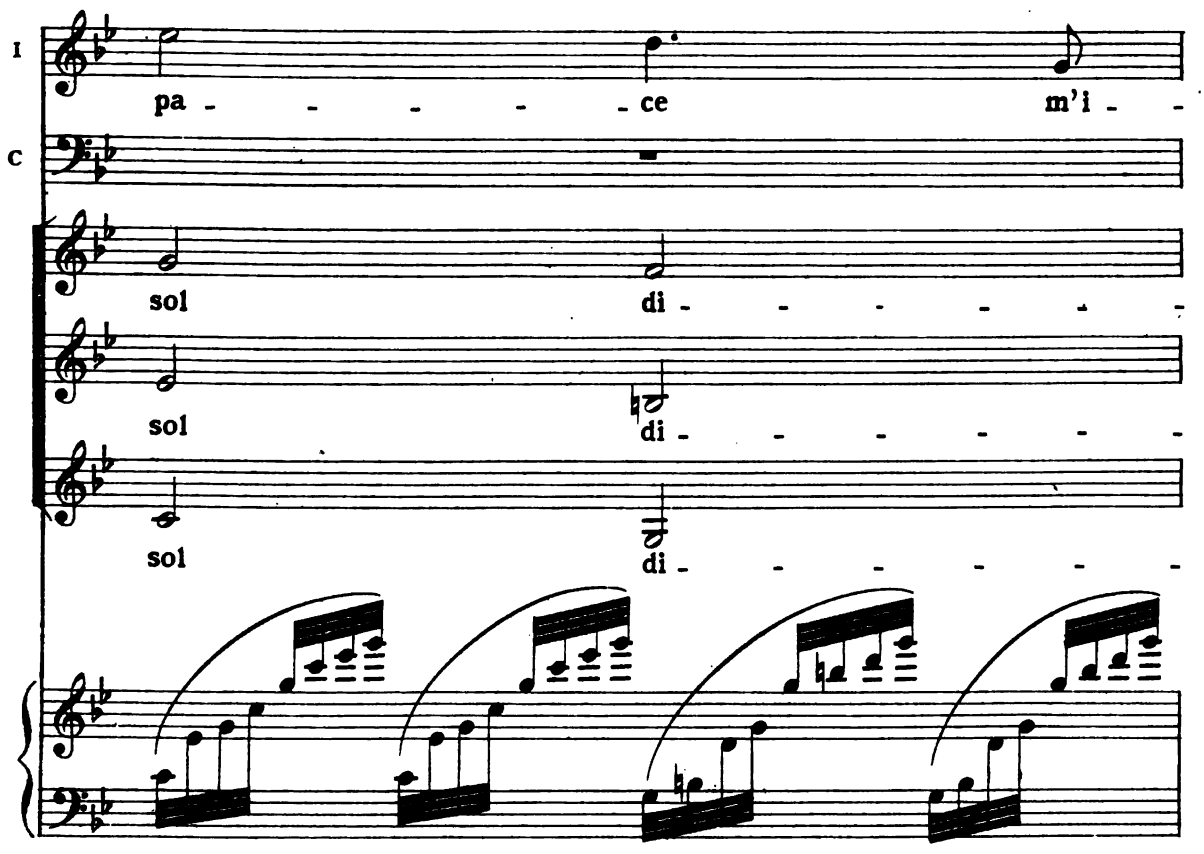

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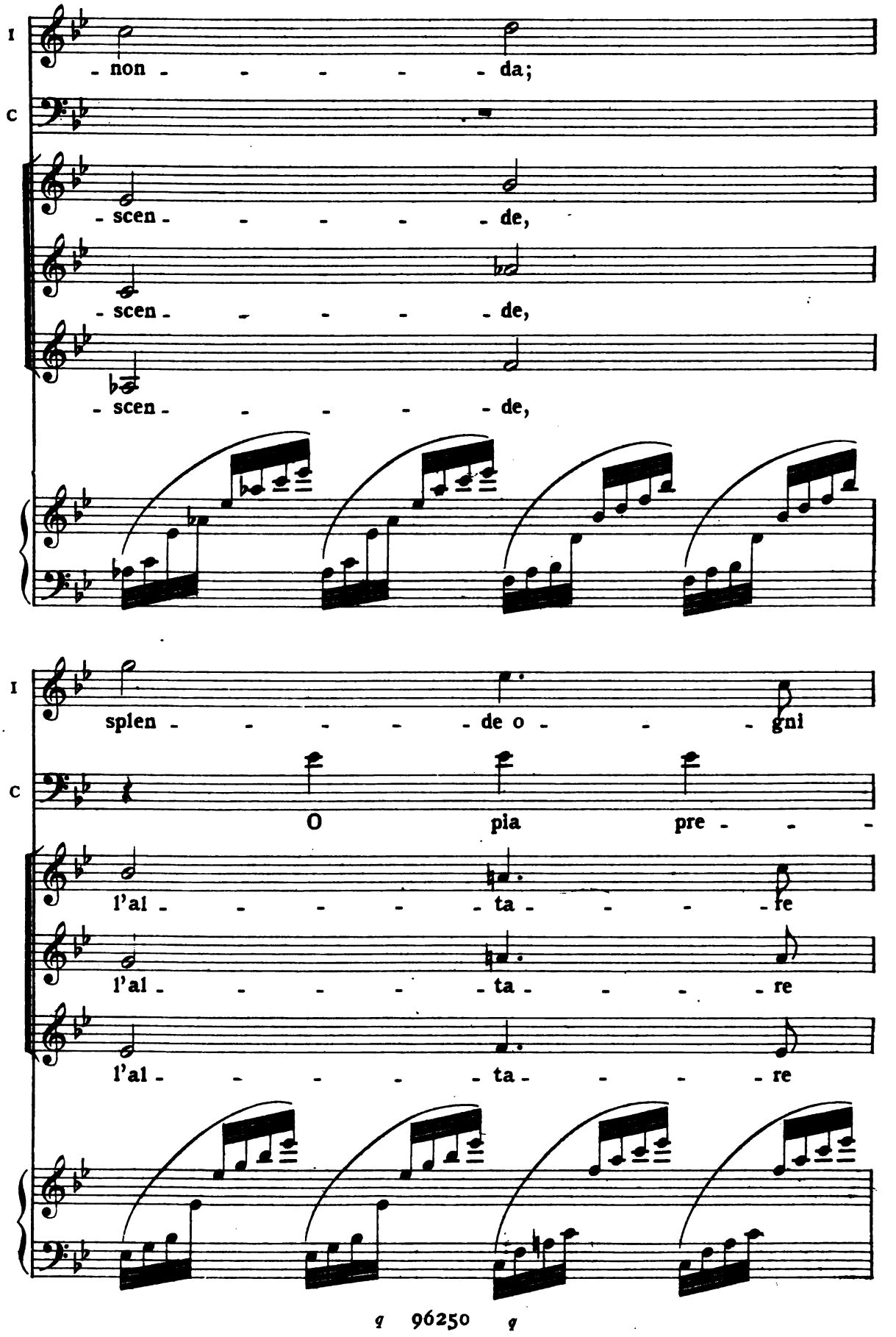

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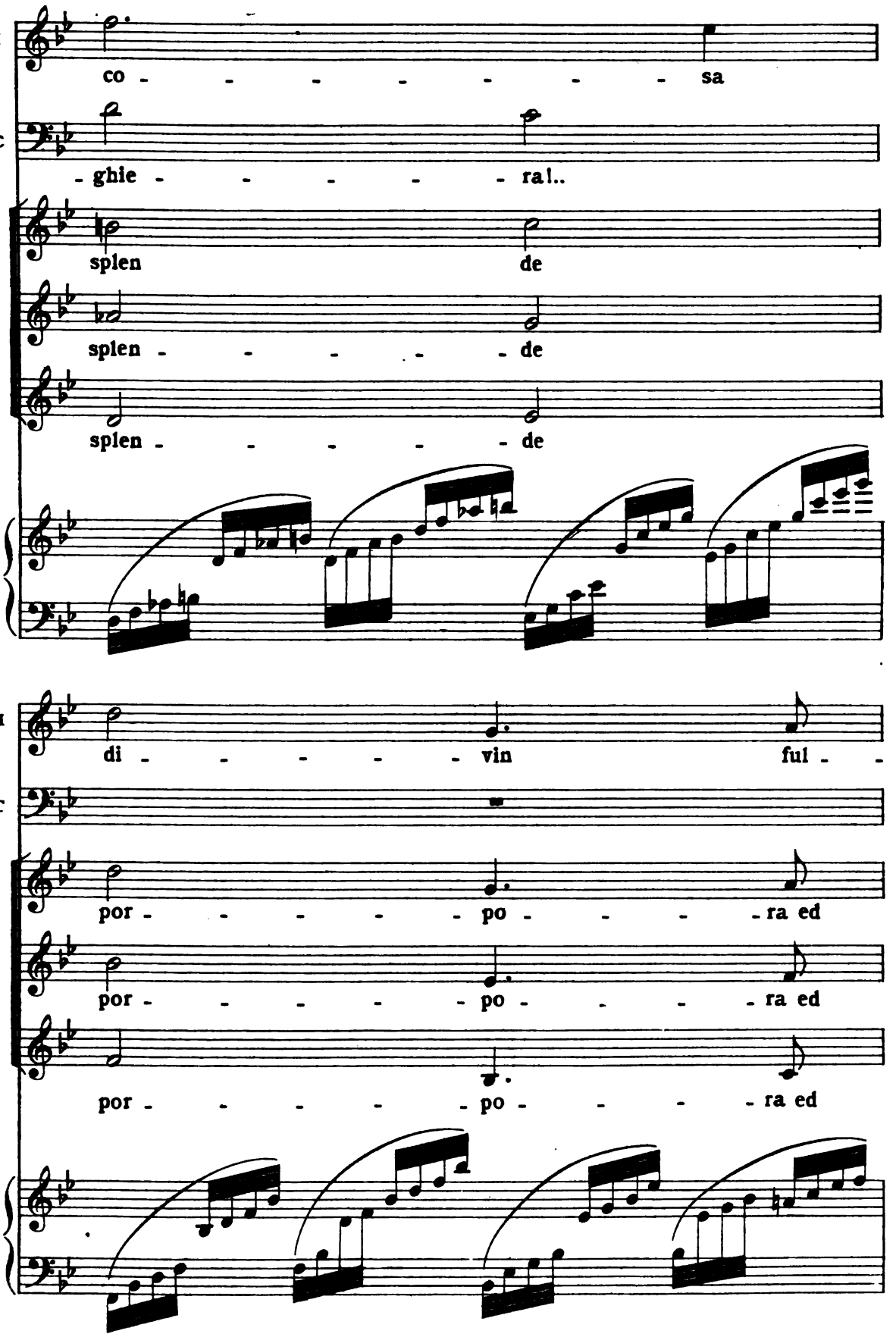

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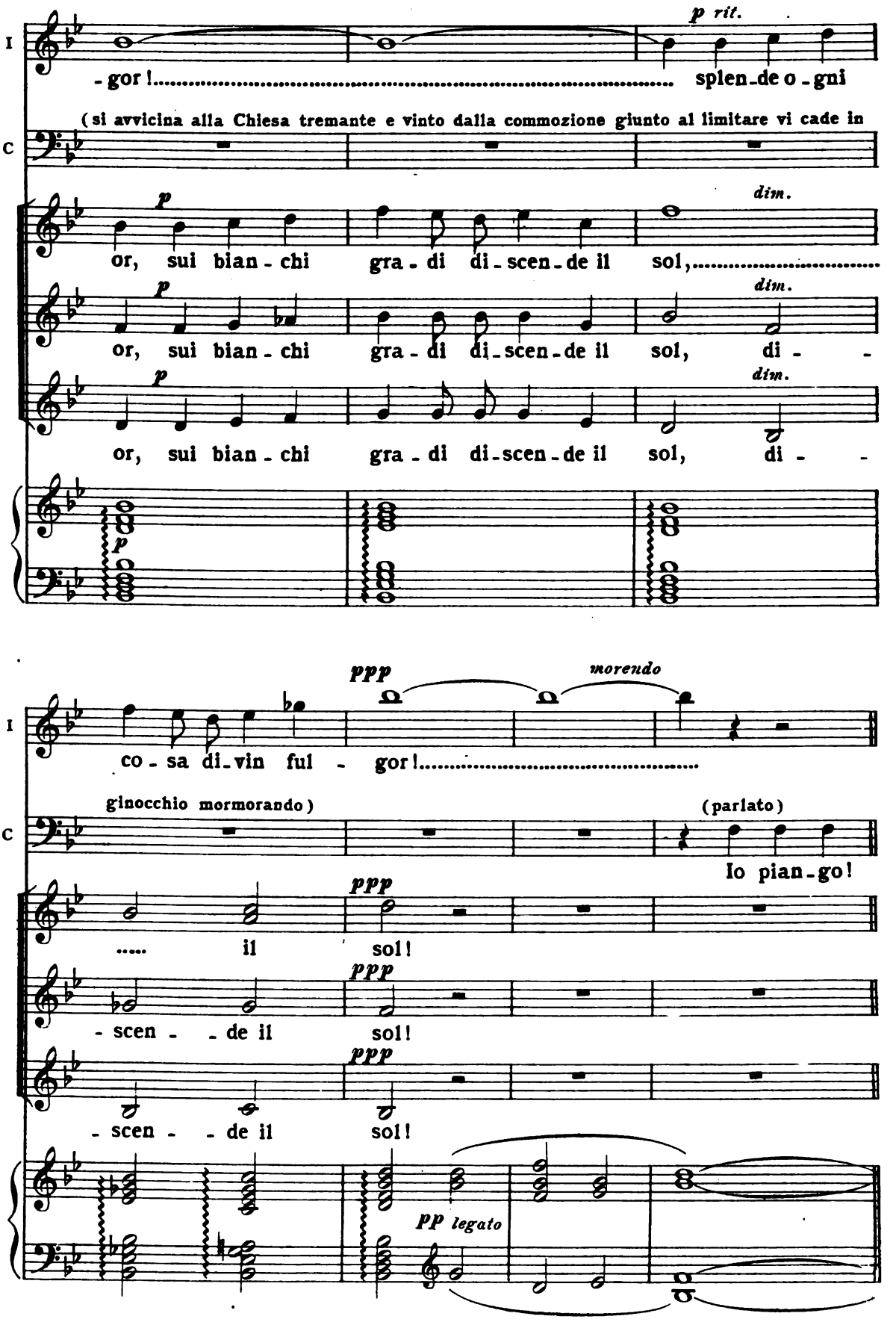

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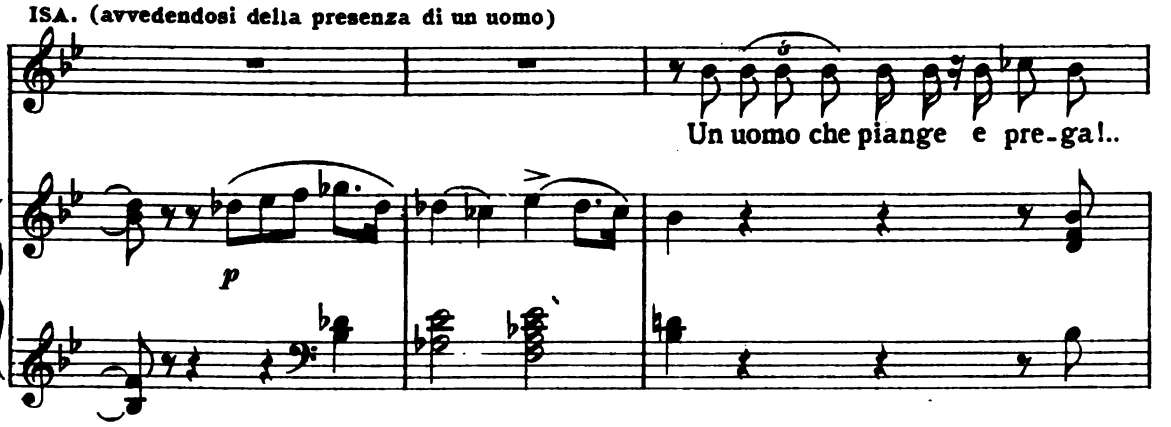
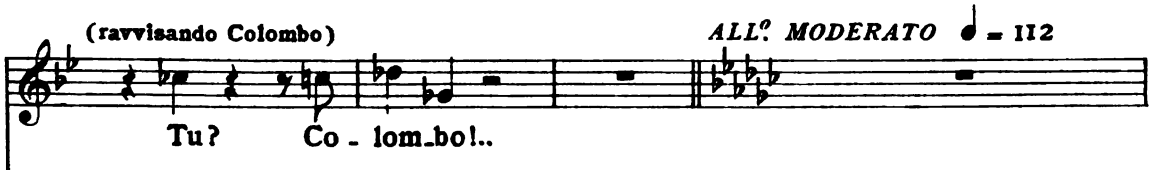
SCENA X

(Una bianca figura di donna appare sulla soglia dell'Oratorio, un lungo velo bianco dalla testa, dove è tenuto fermo da un diadema d'oro, le pende fino ai piedi: nessun altro gioiello l'adorna. Ha le mani piamente giunte in atto di preghiera. È Isabella d'Aragona.)

ISA. (avvedendosi della presenza di un uomo)

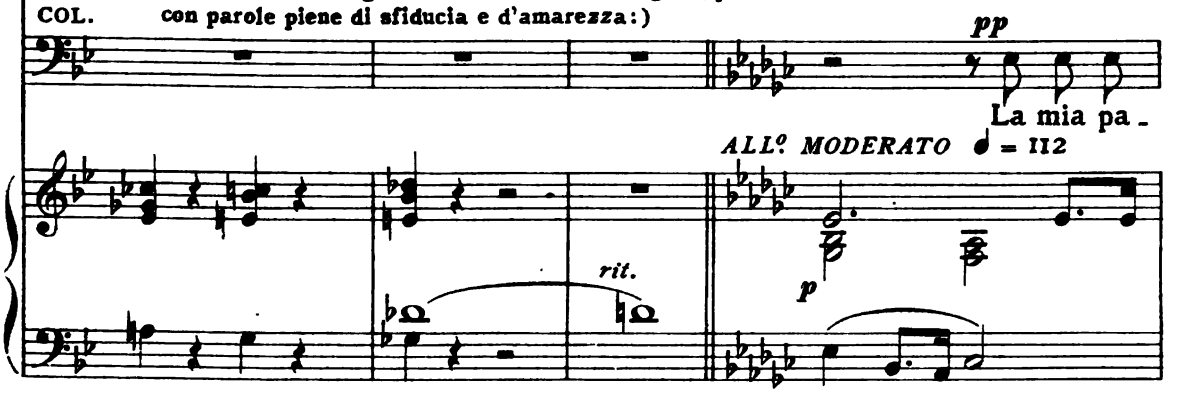


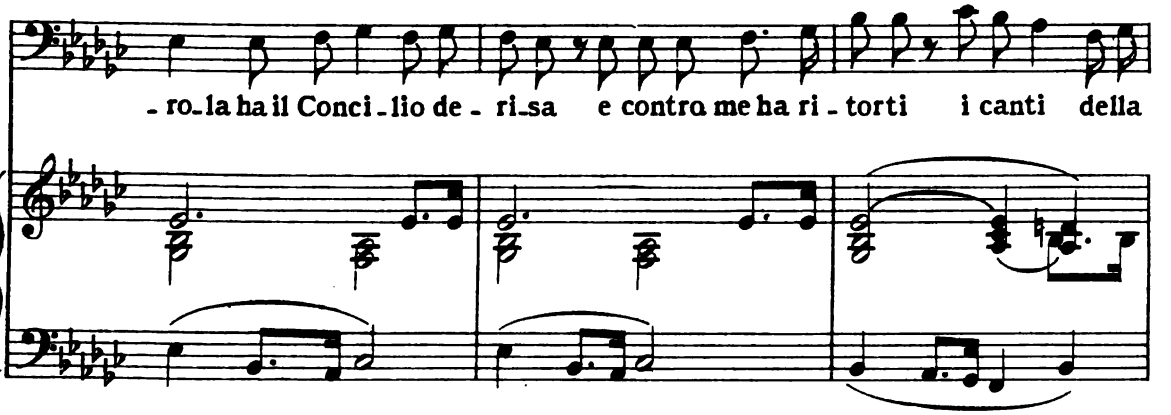
(ravvisando Colombo)



(Colombo si leva e guarda mestamente la Regina, poi balbetta con parole piene di sfiducia e d'amarezza:)

COL.





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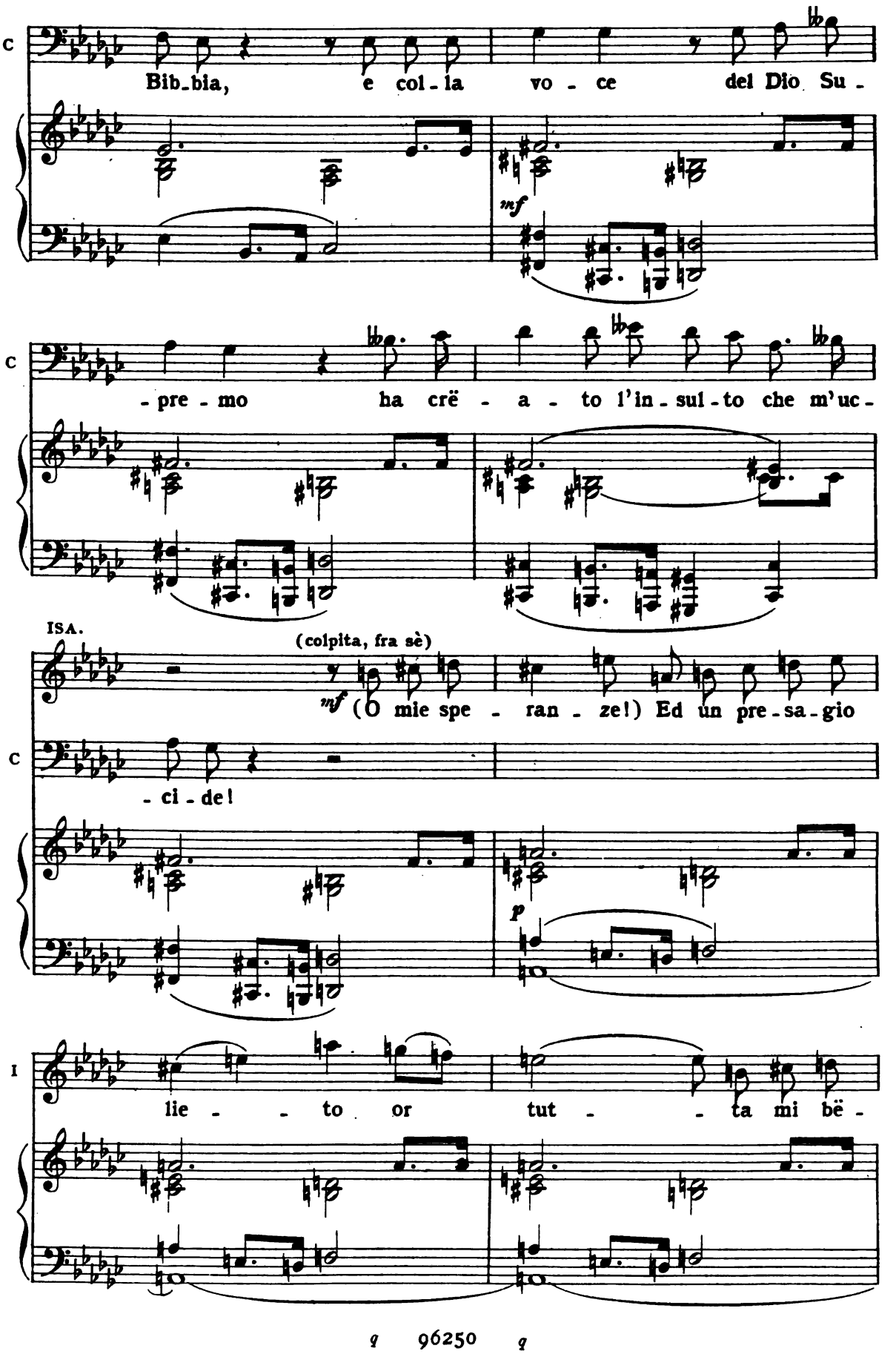

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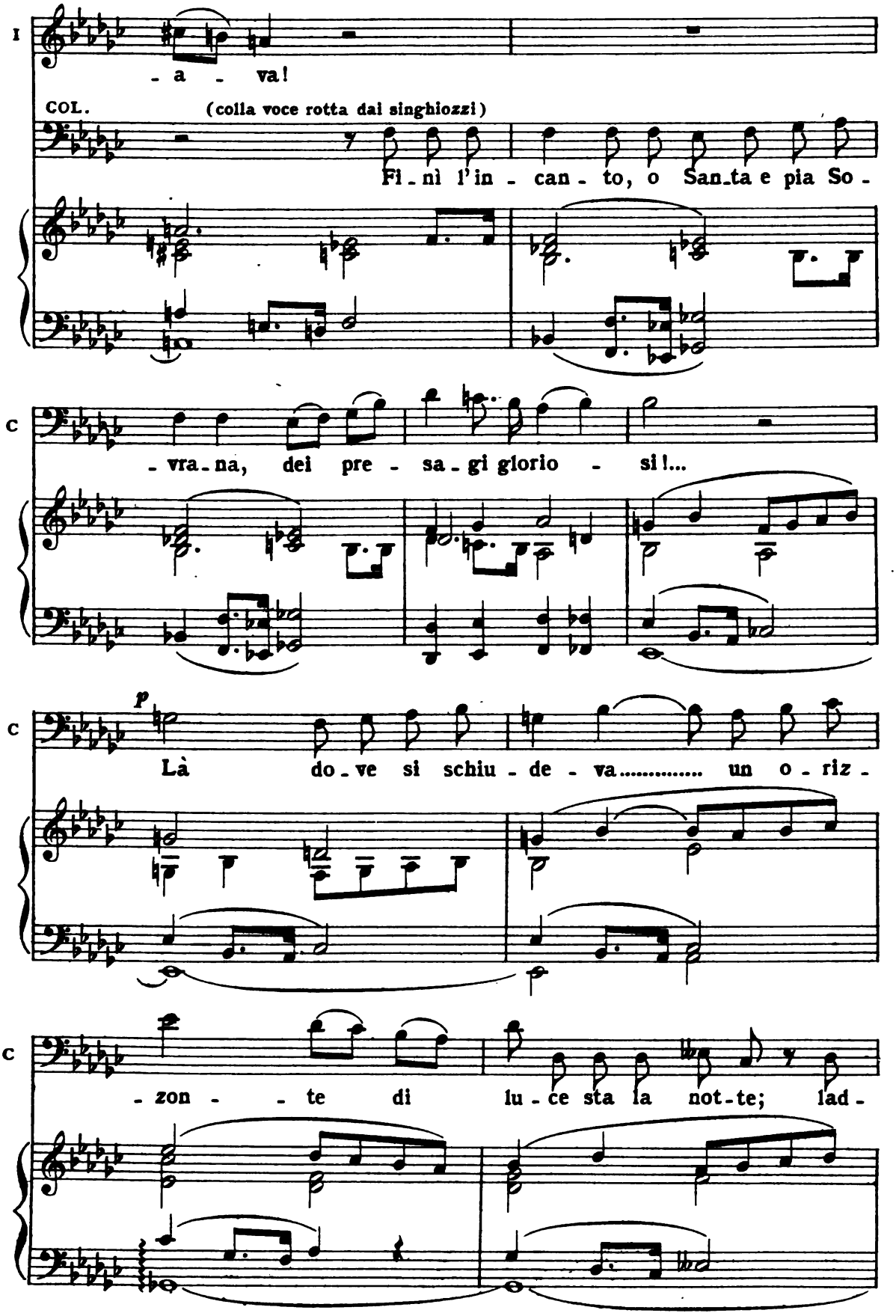

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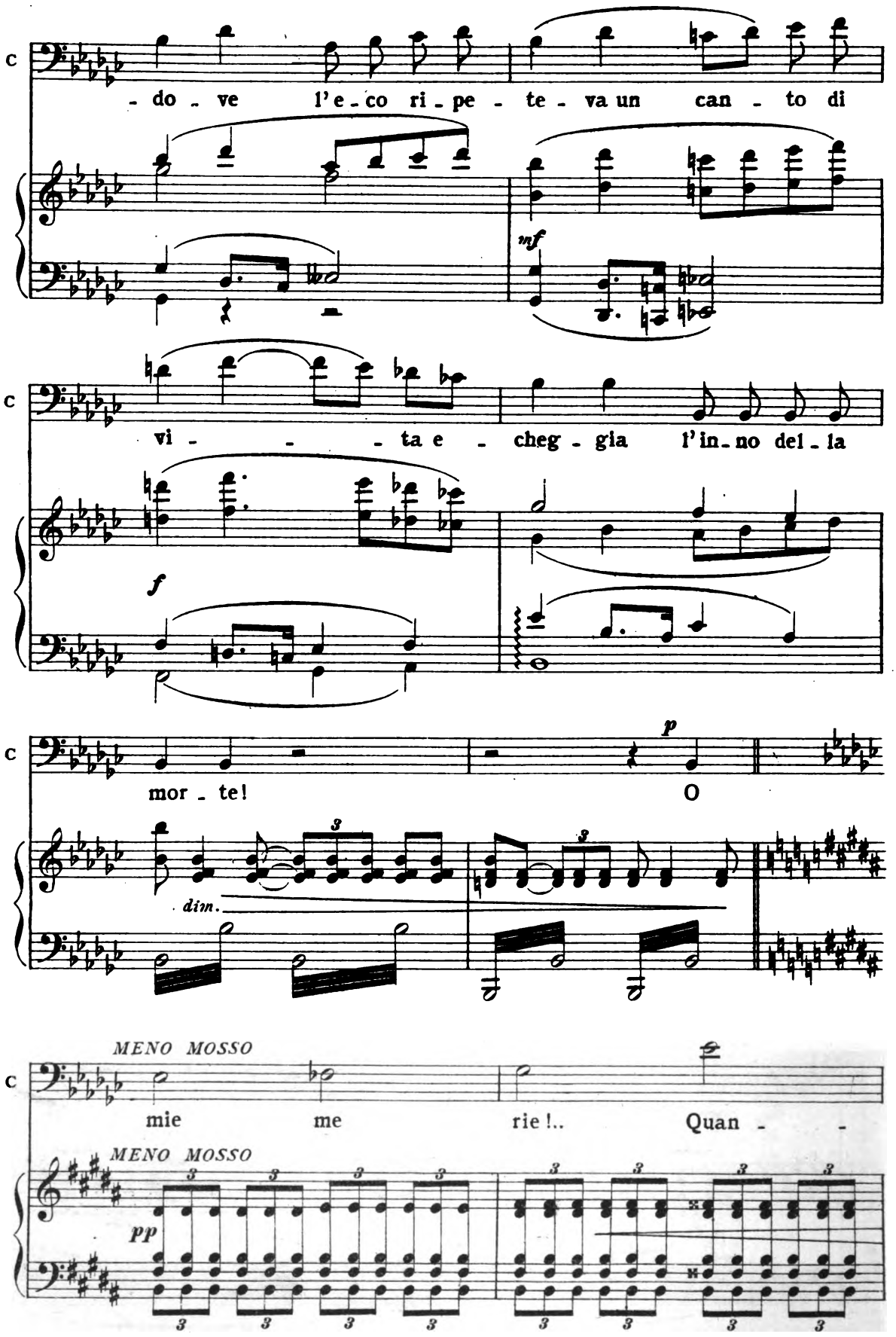

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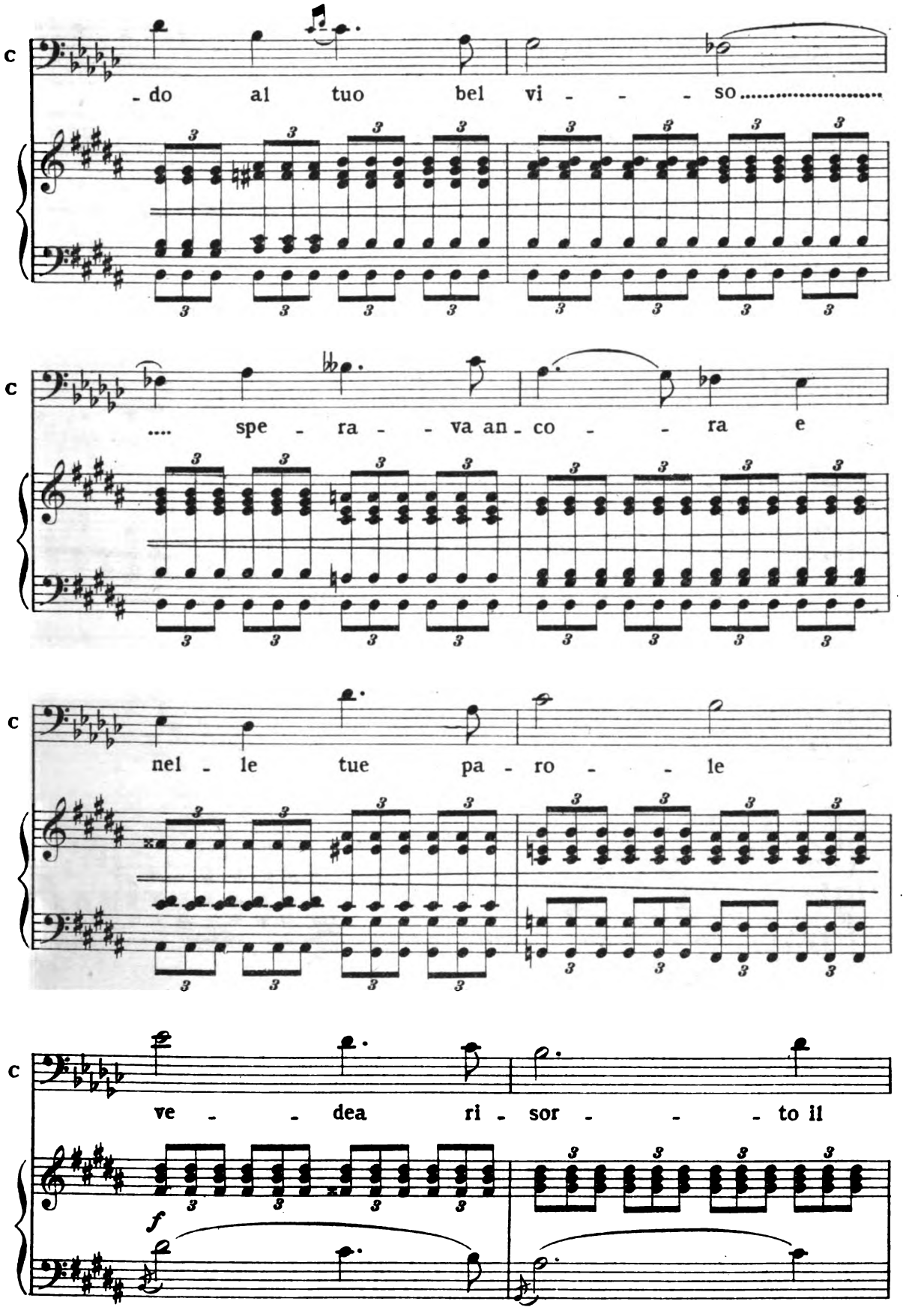

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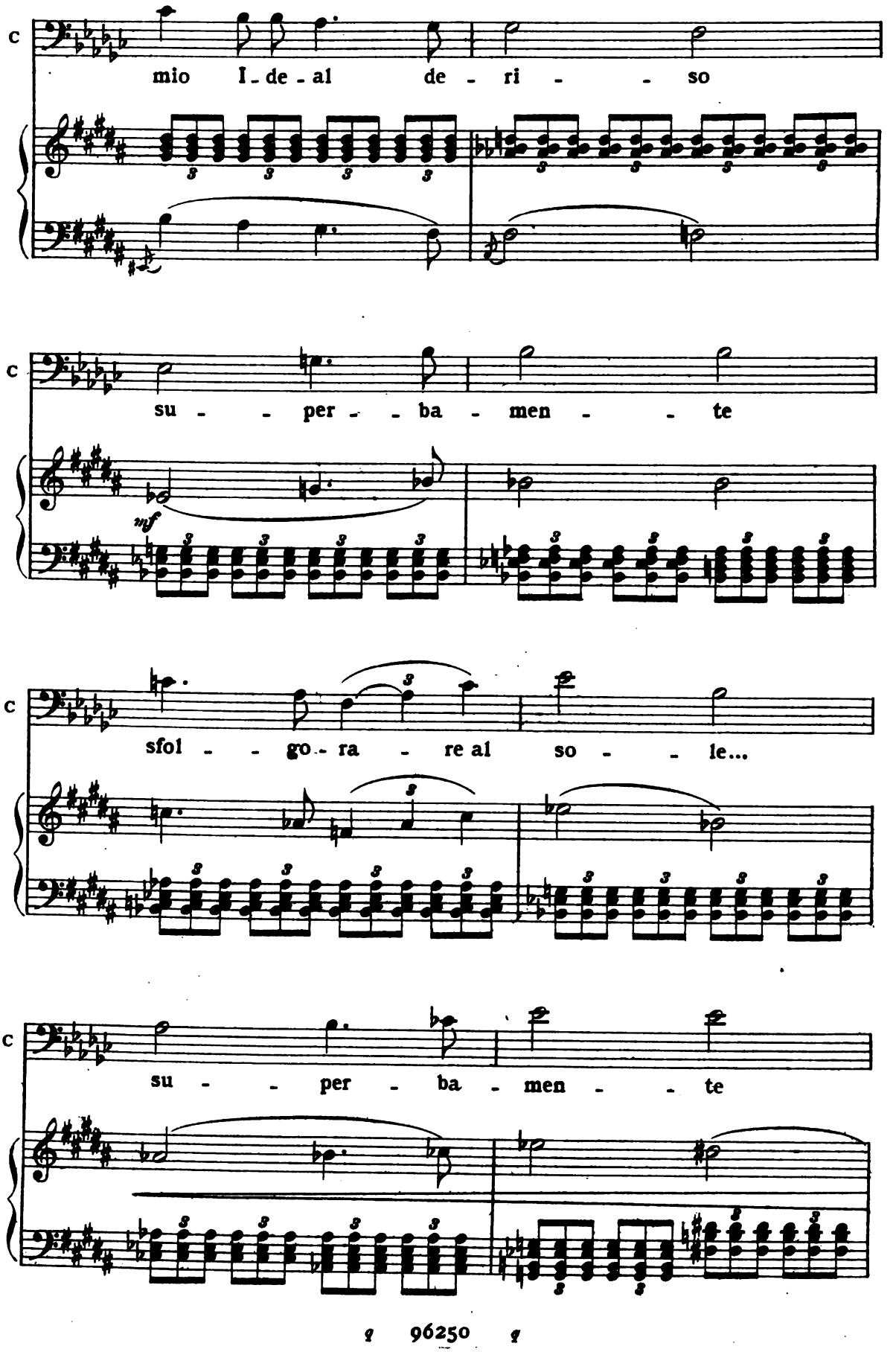

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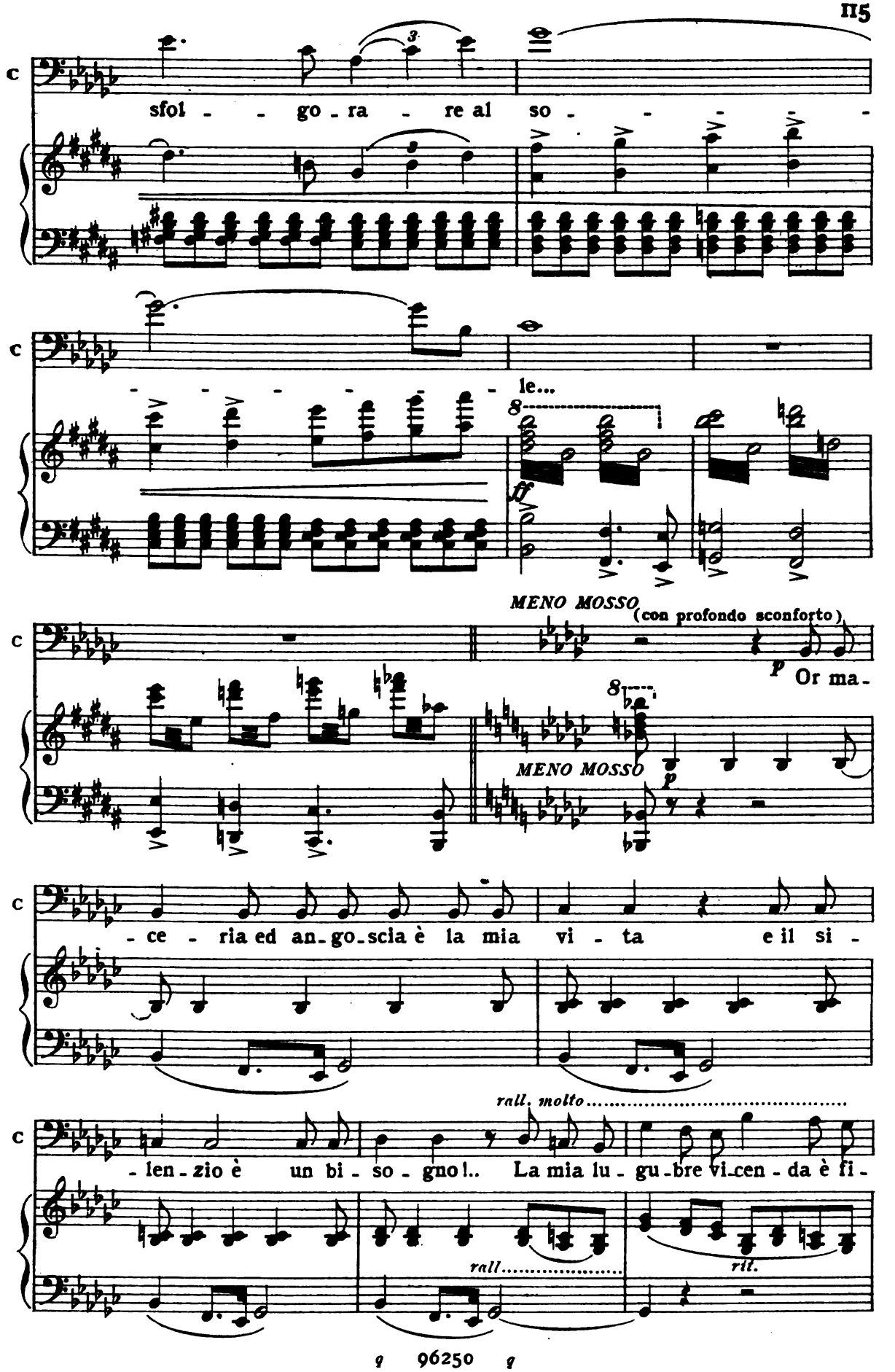

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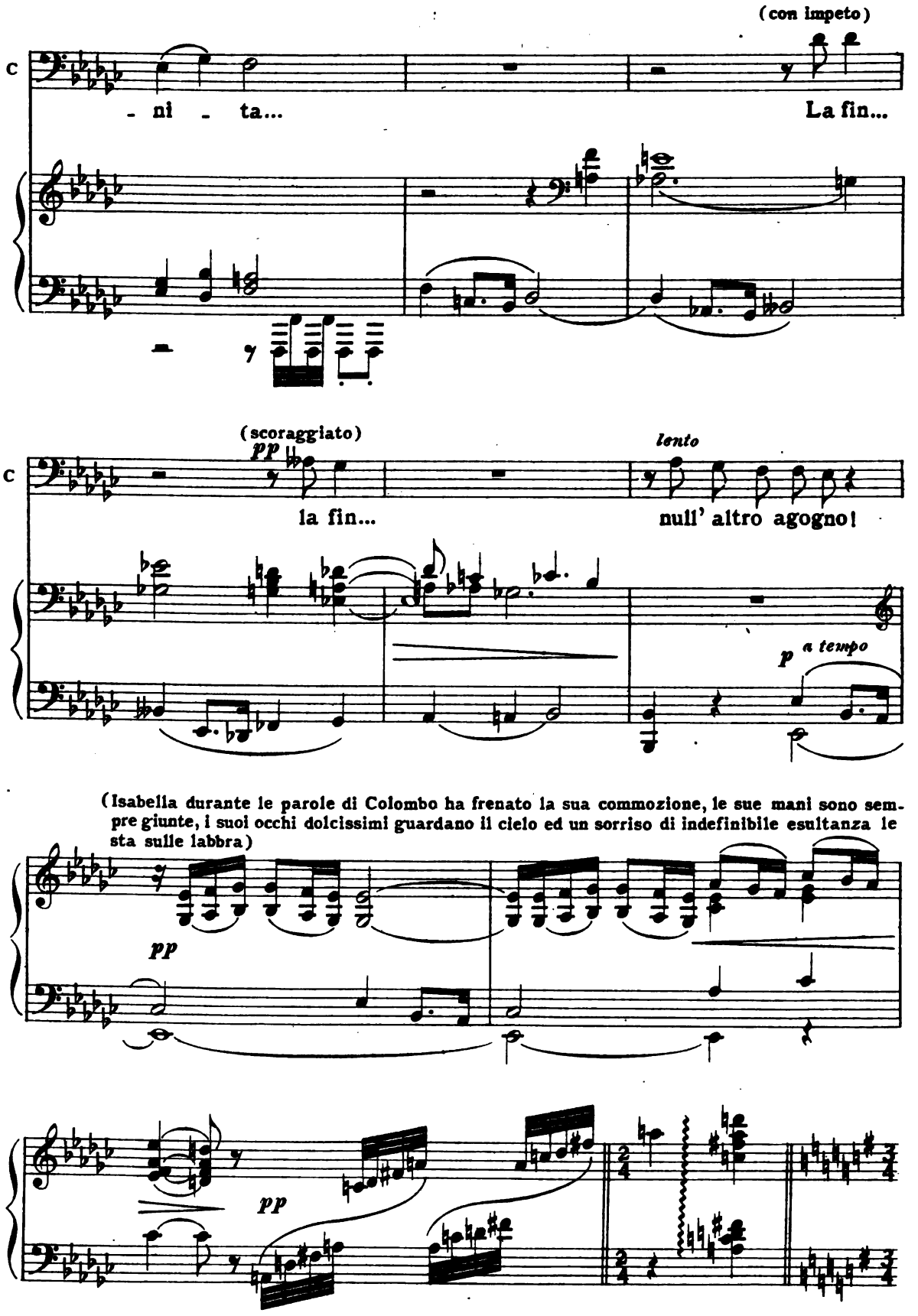

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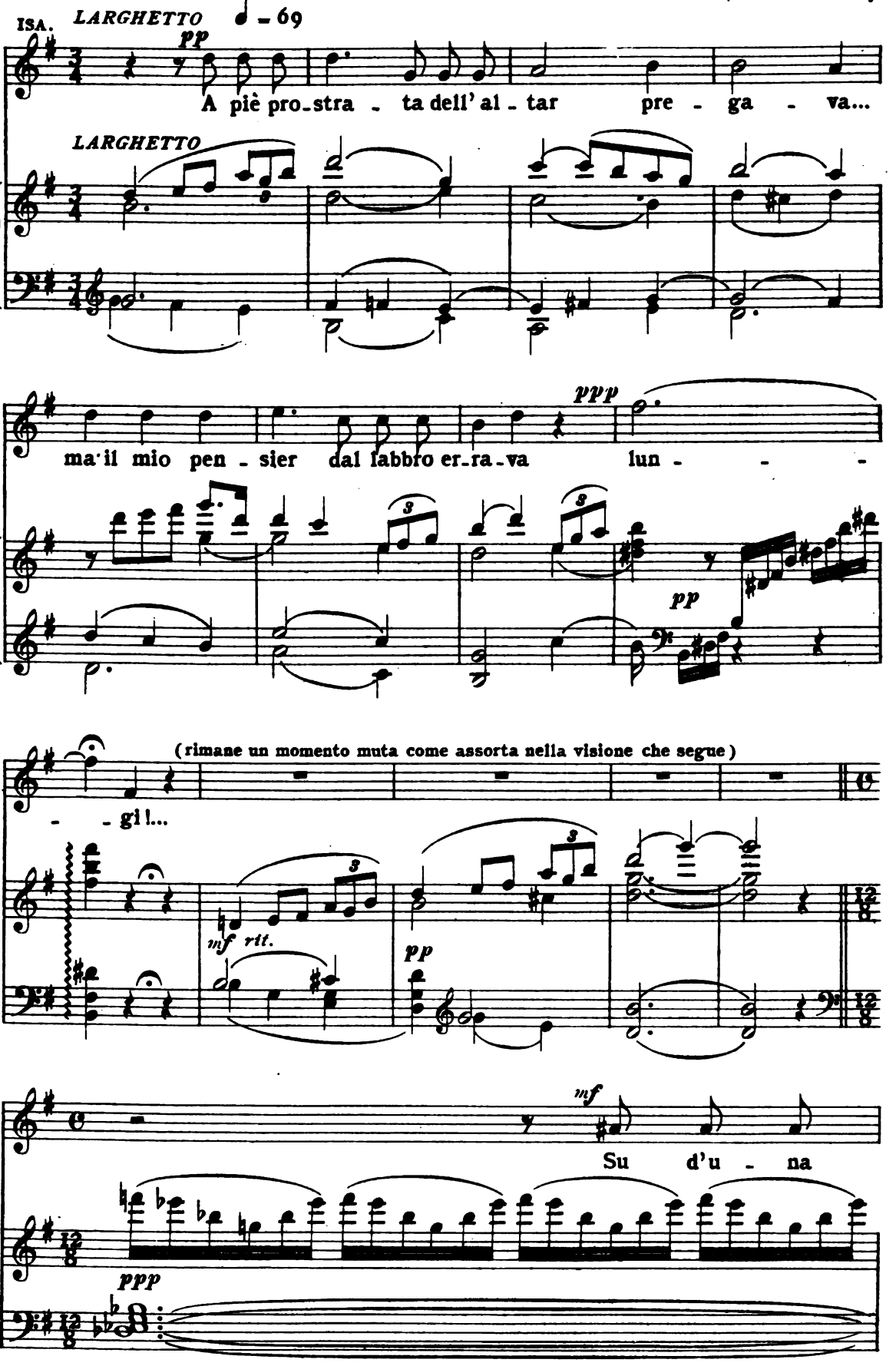

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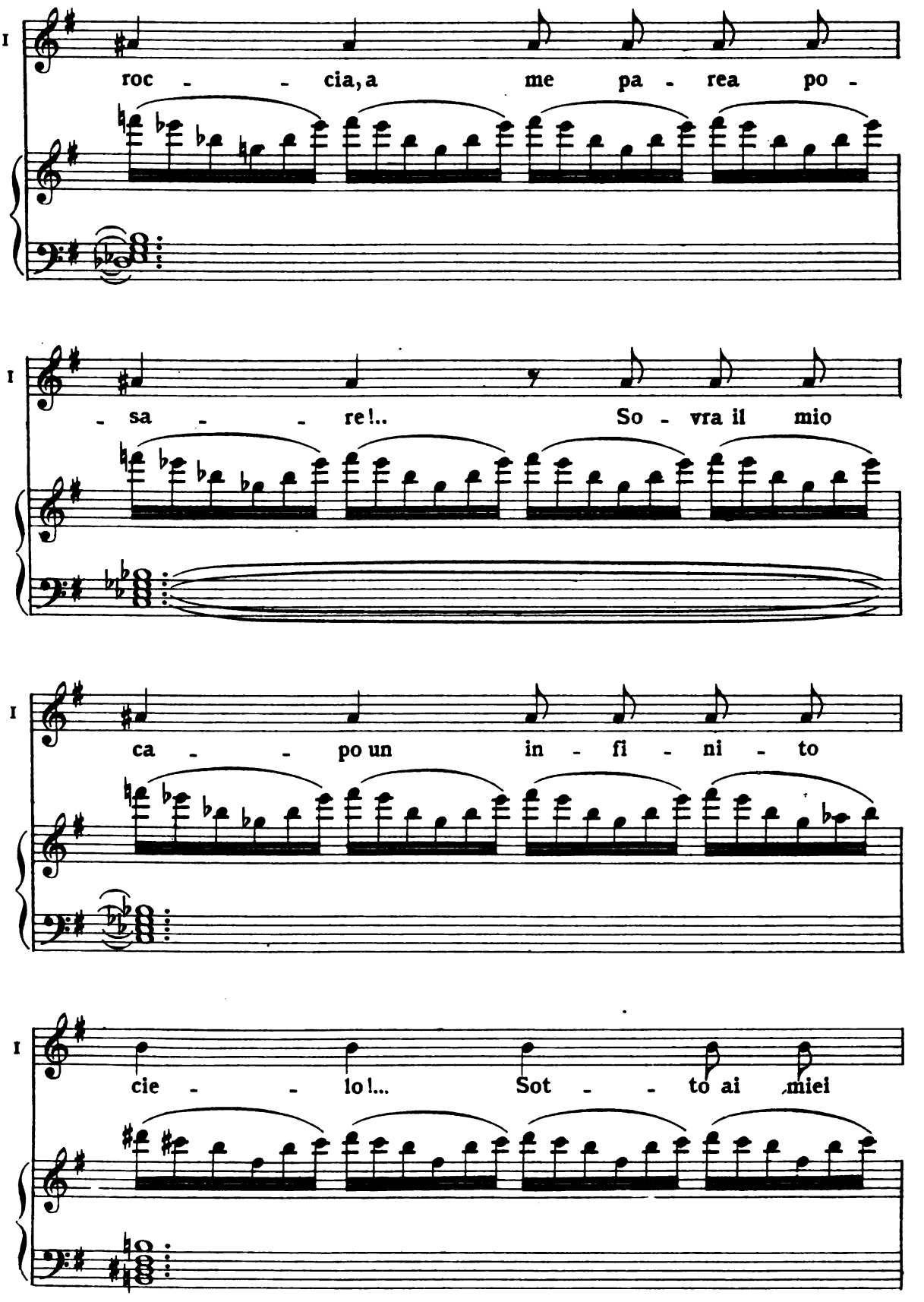

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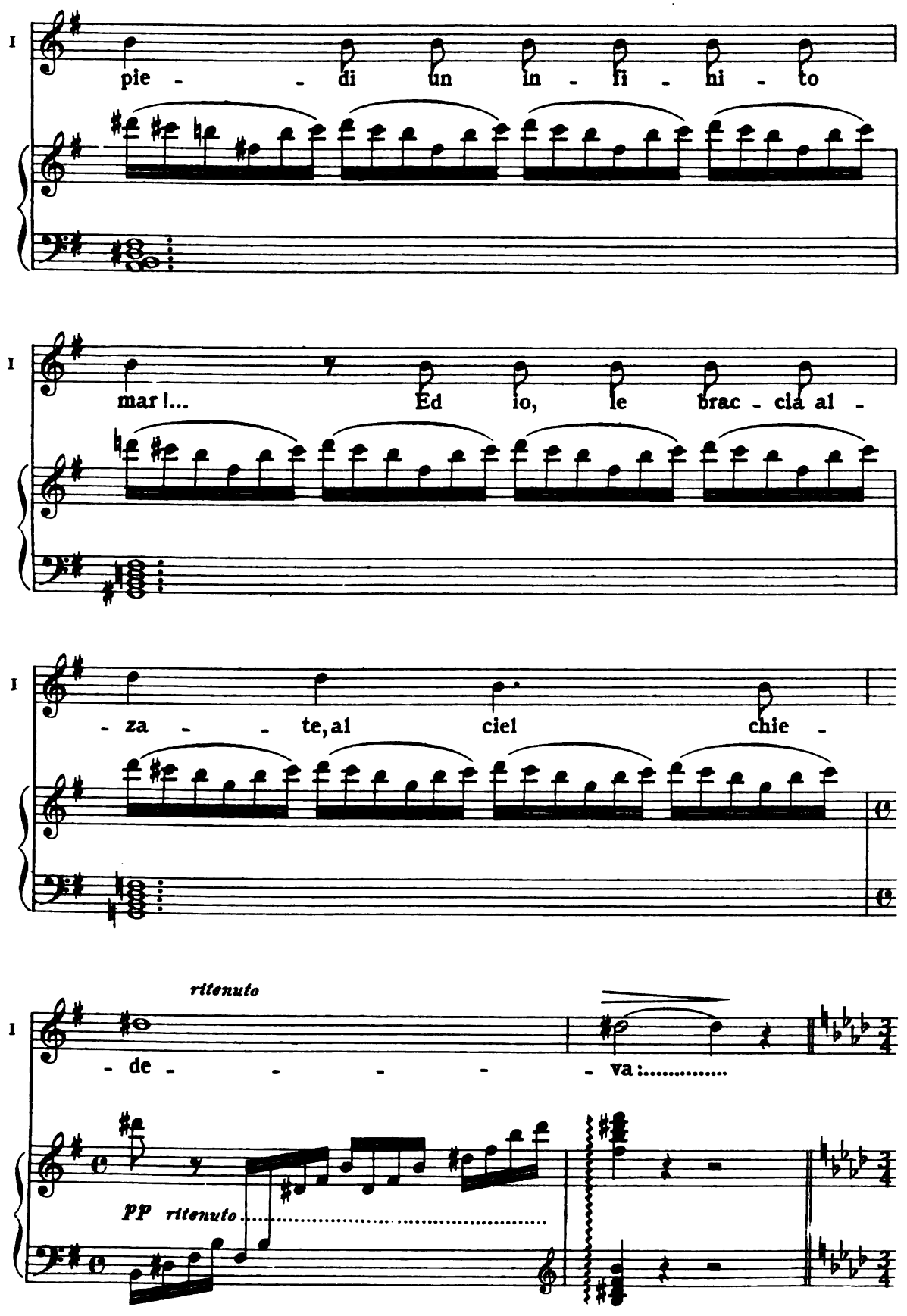

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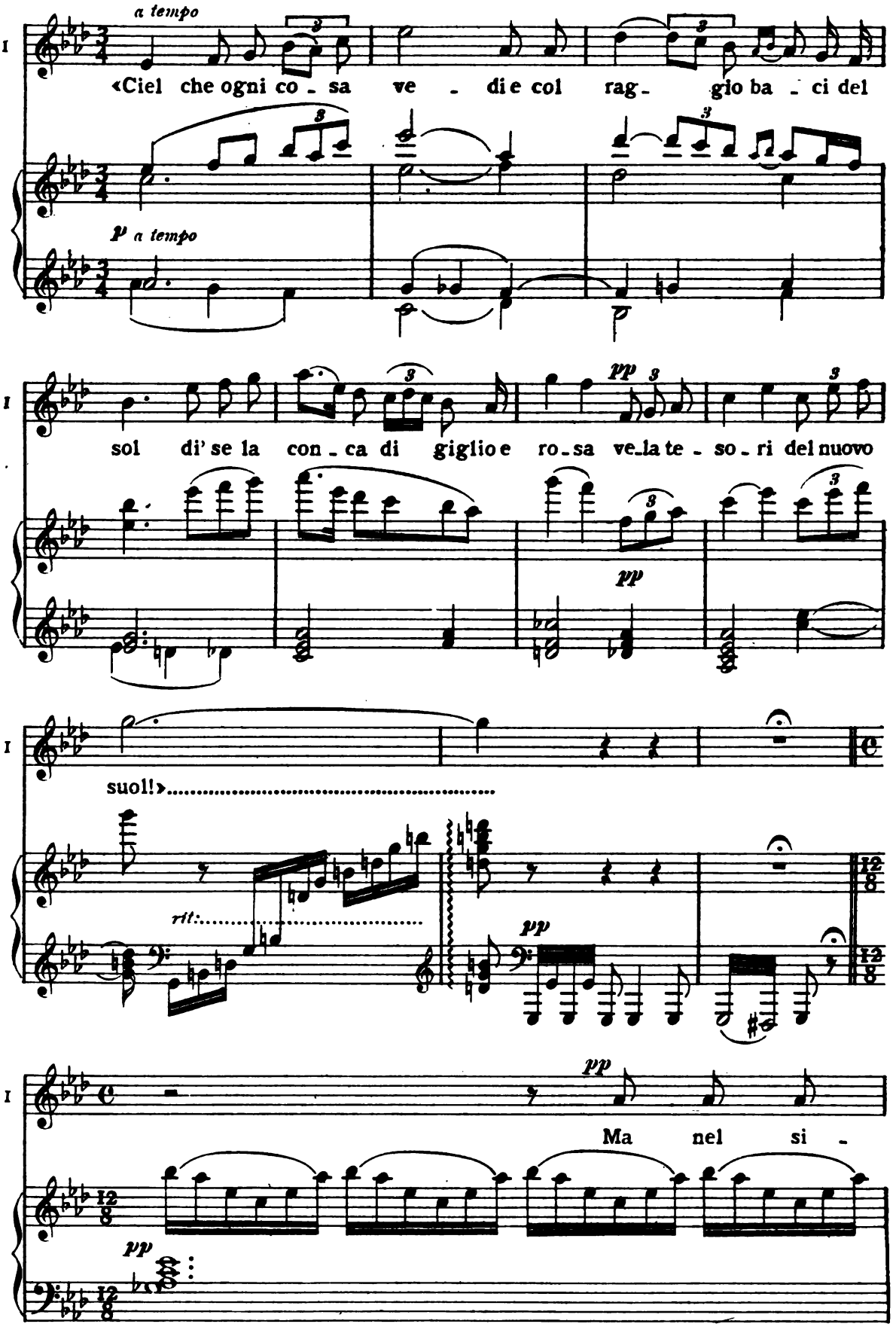

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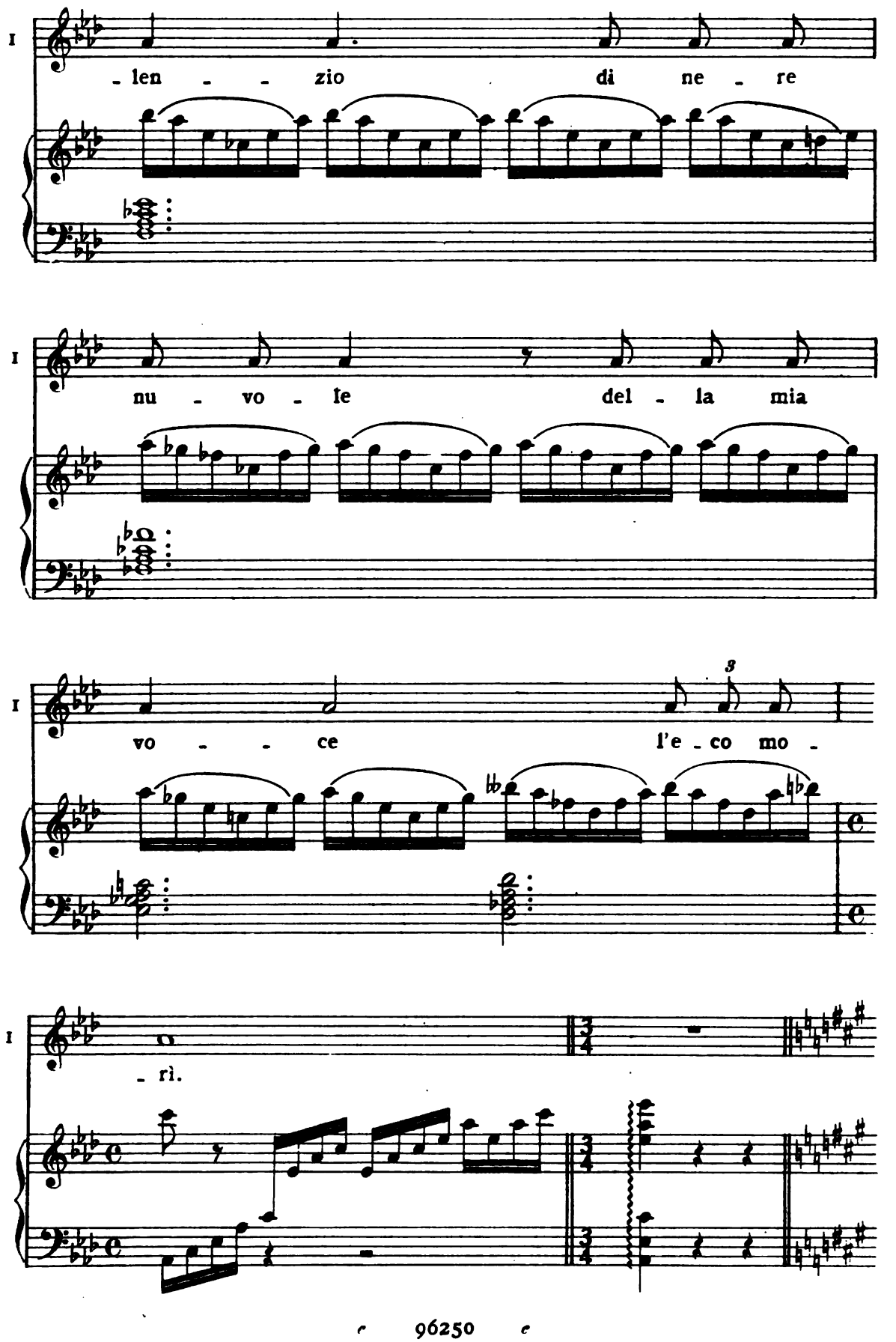

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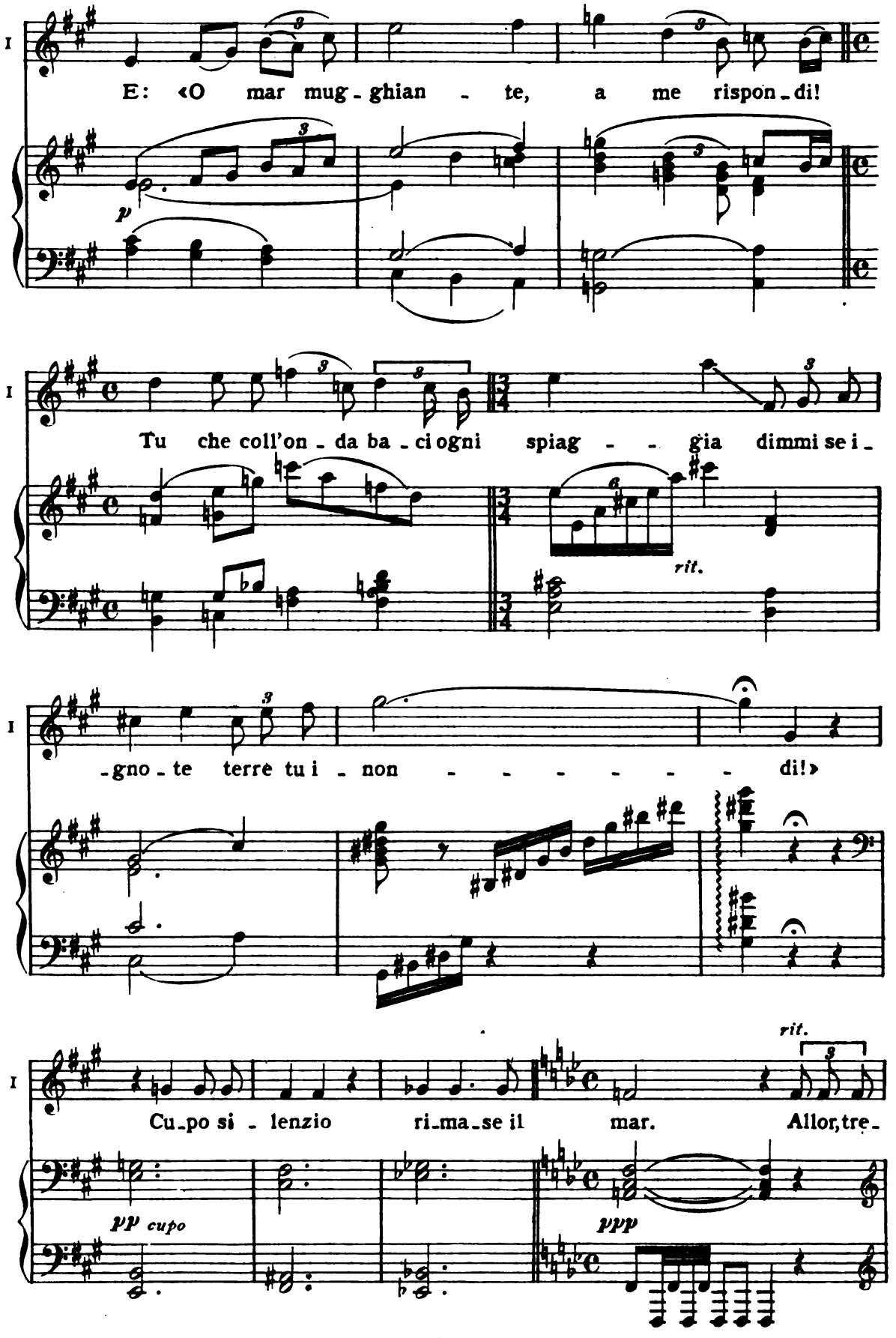

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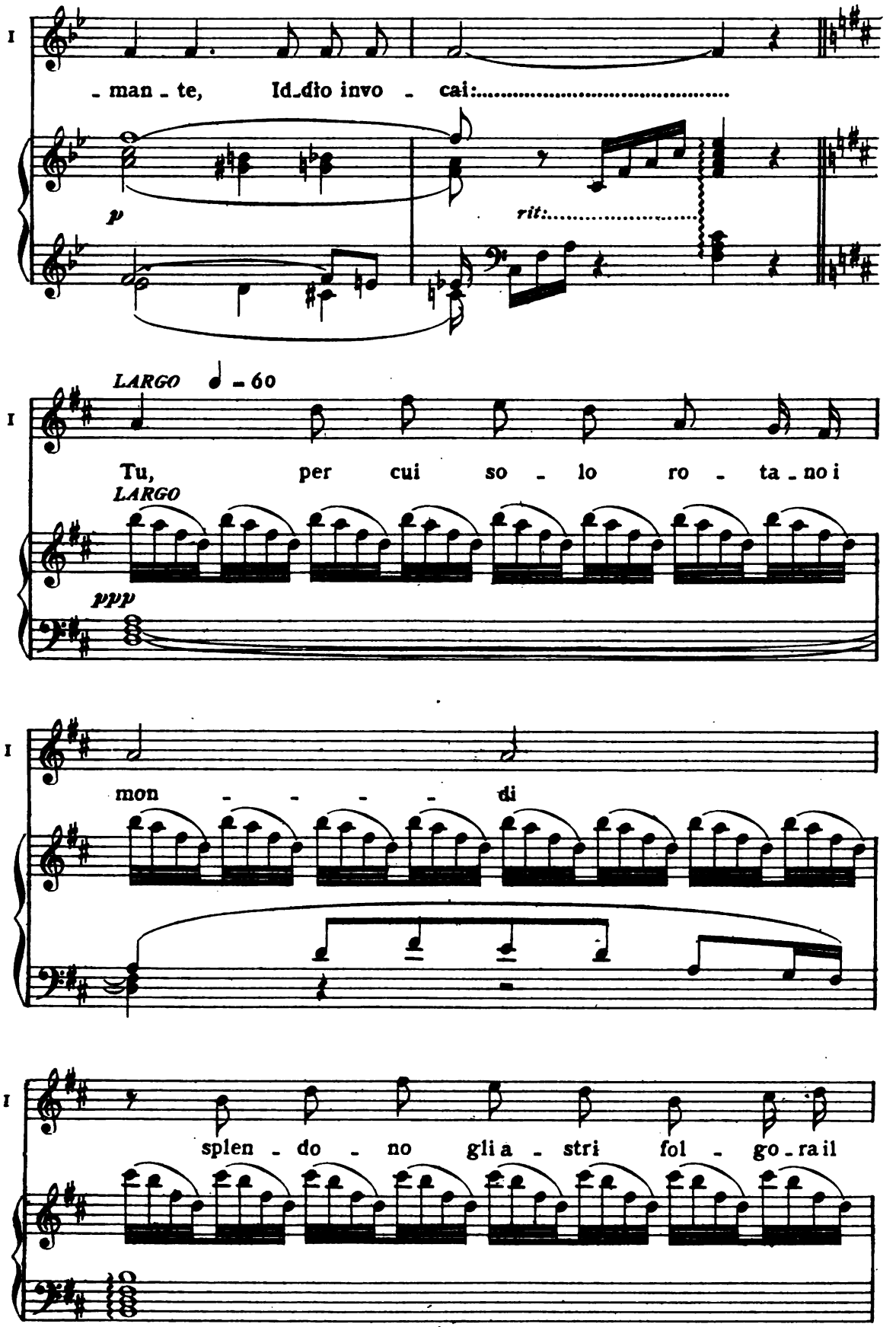

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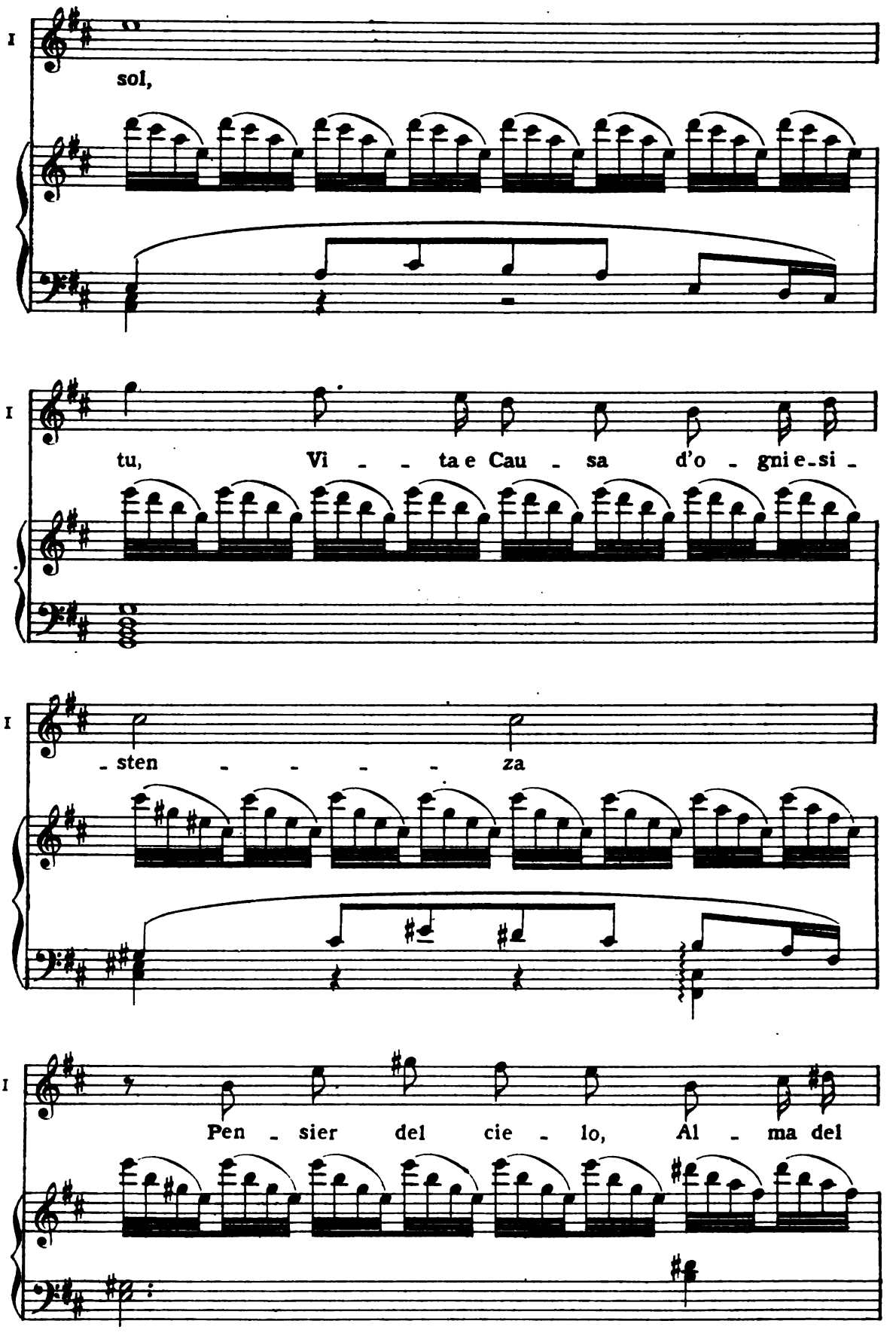

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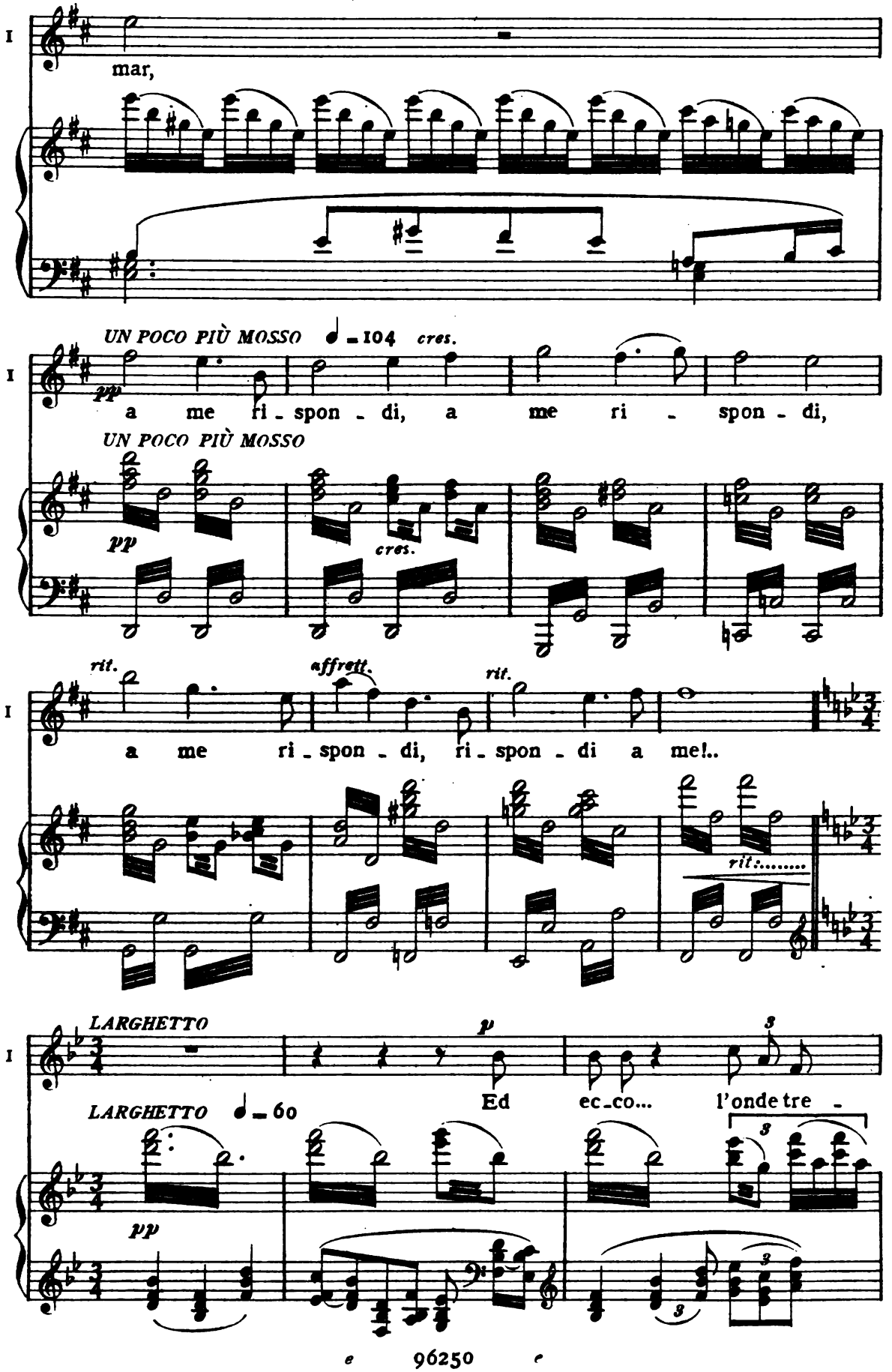

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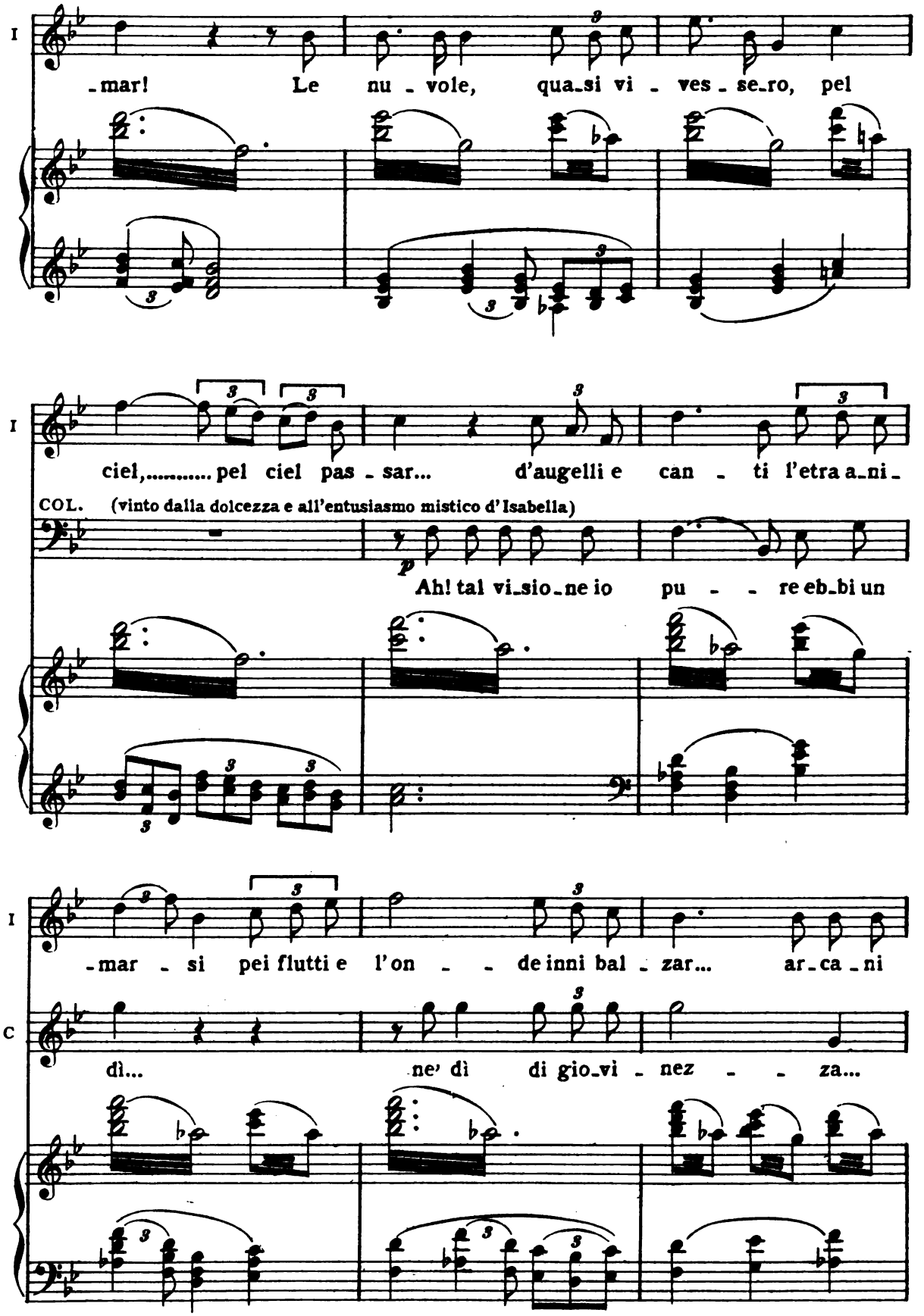

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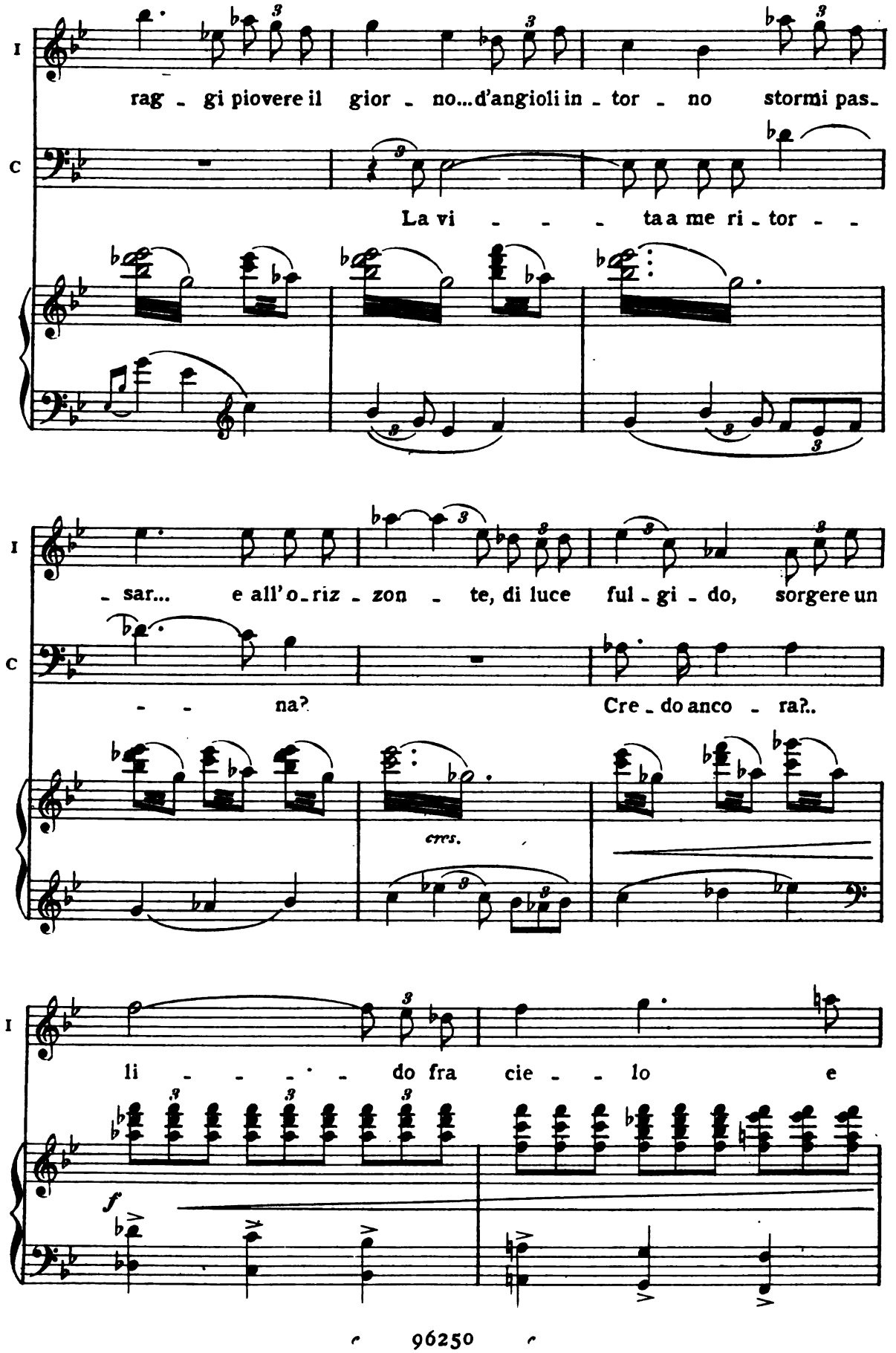

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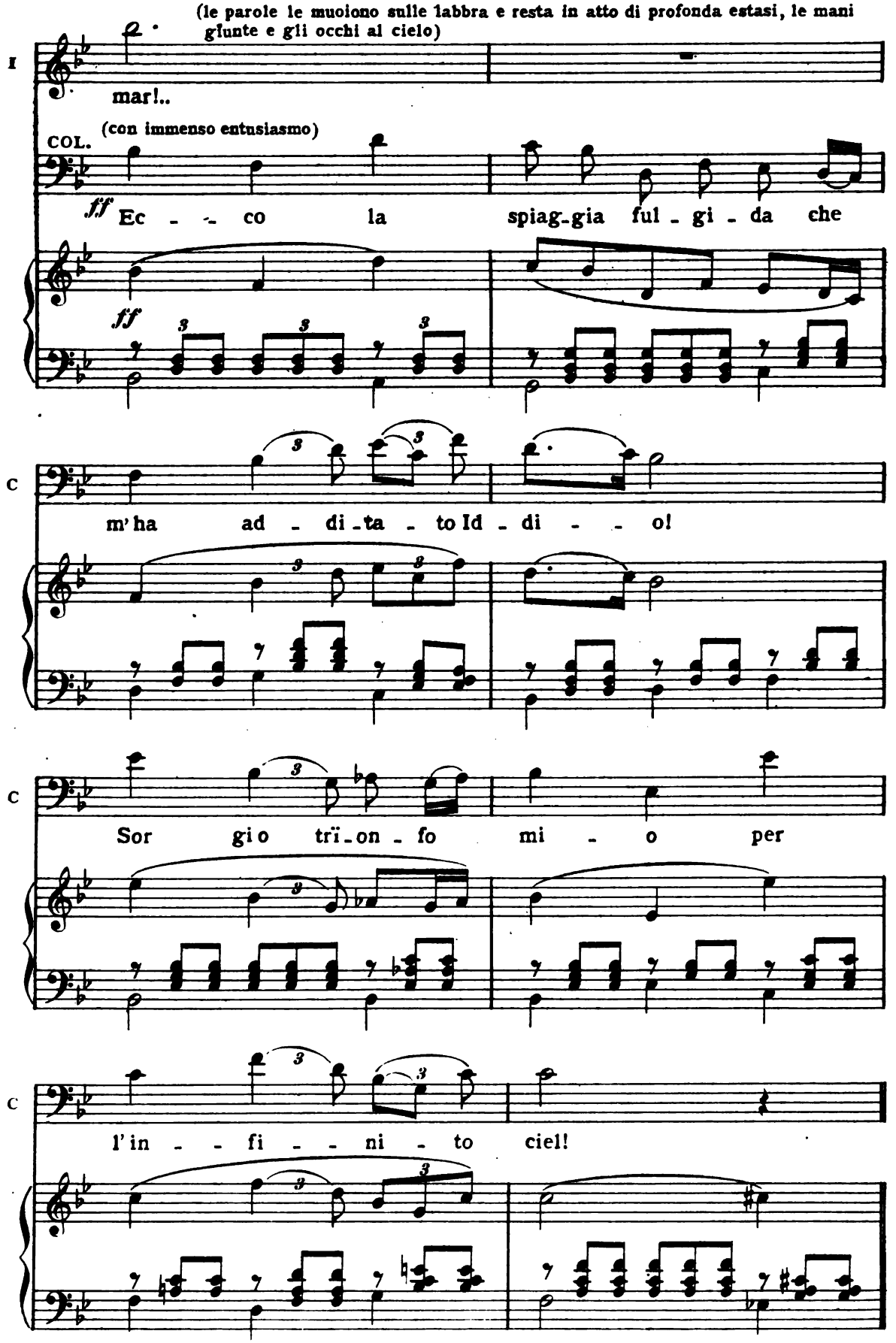

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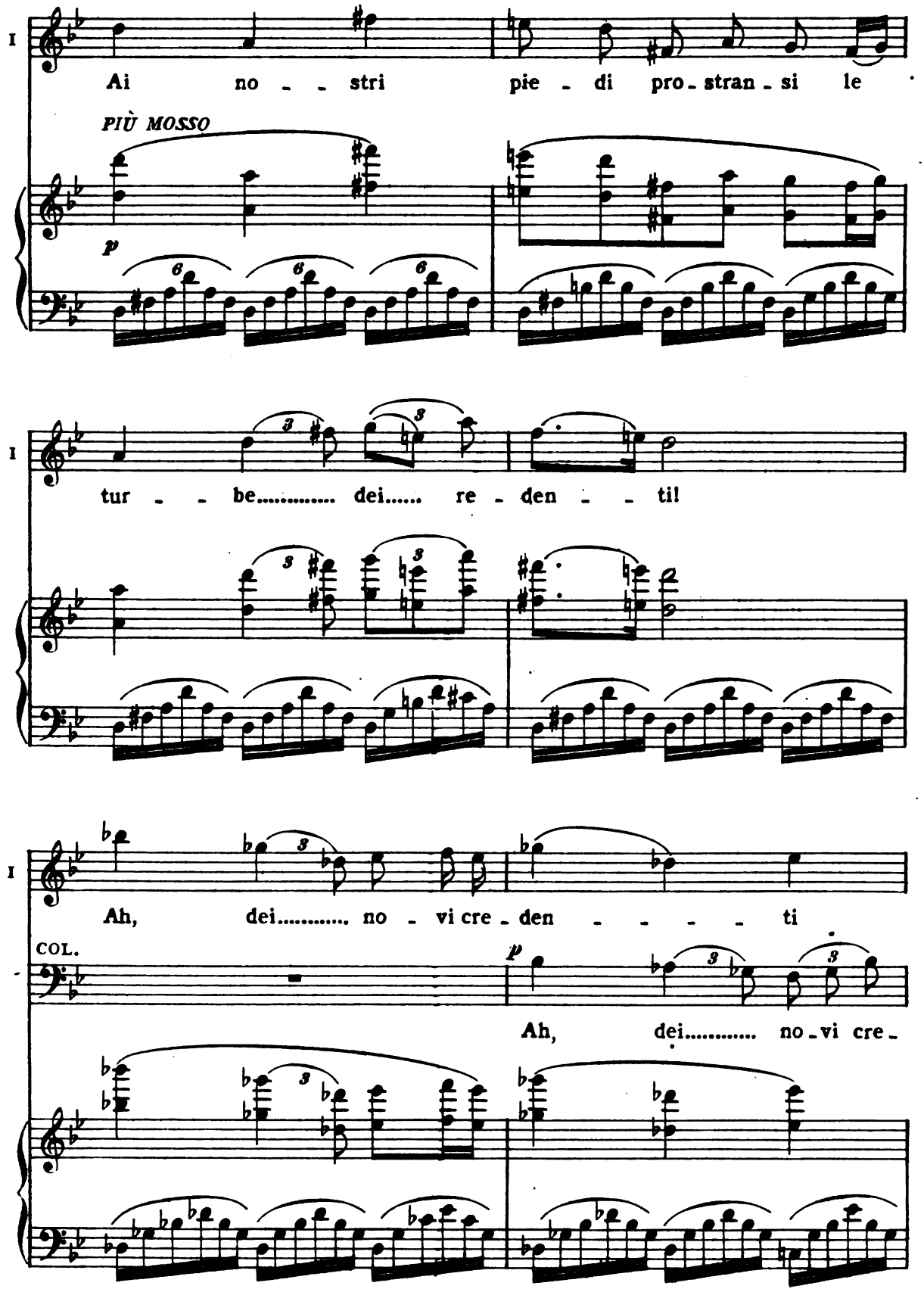
PIÙ MOSSO

(le voci dei due entusiasti si uniscono e si confondono in un grido solo di suprema speranza)



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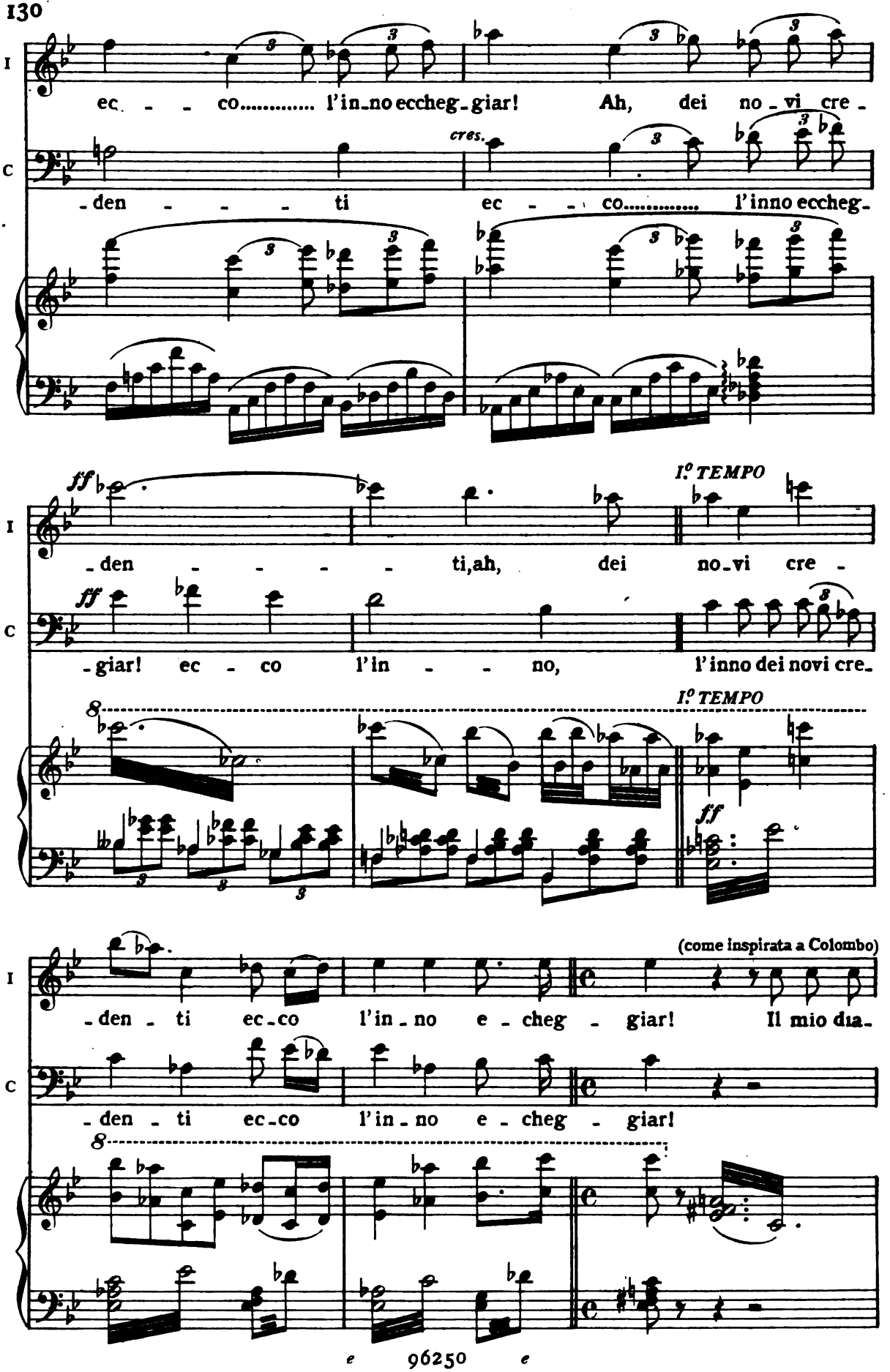

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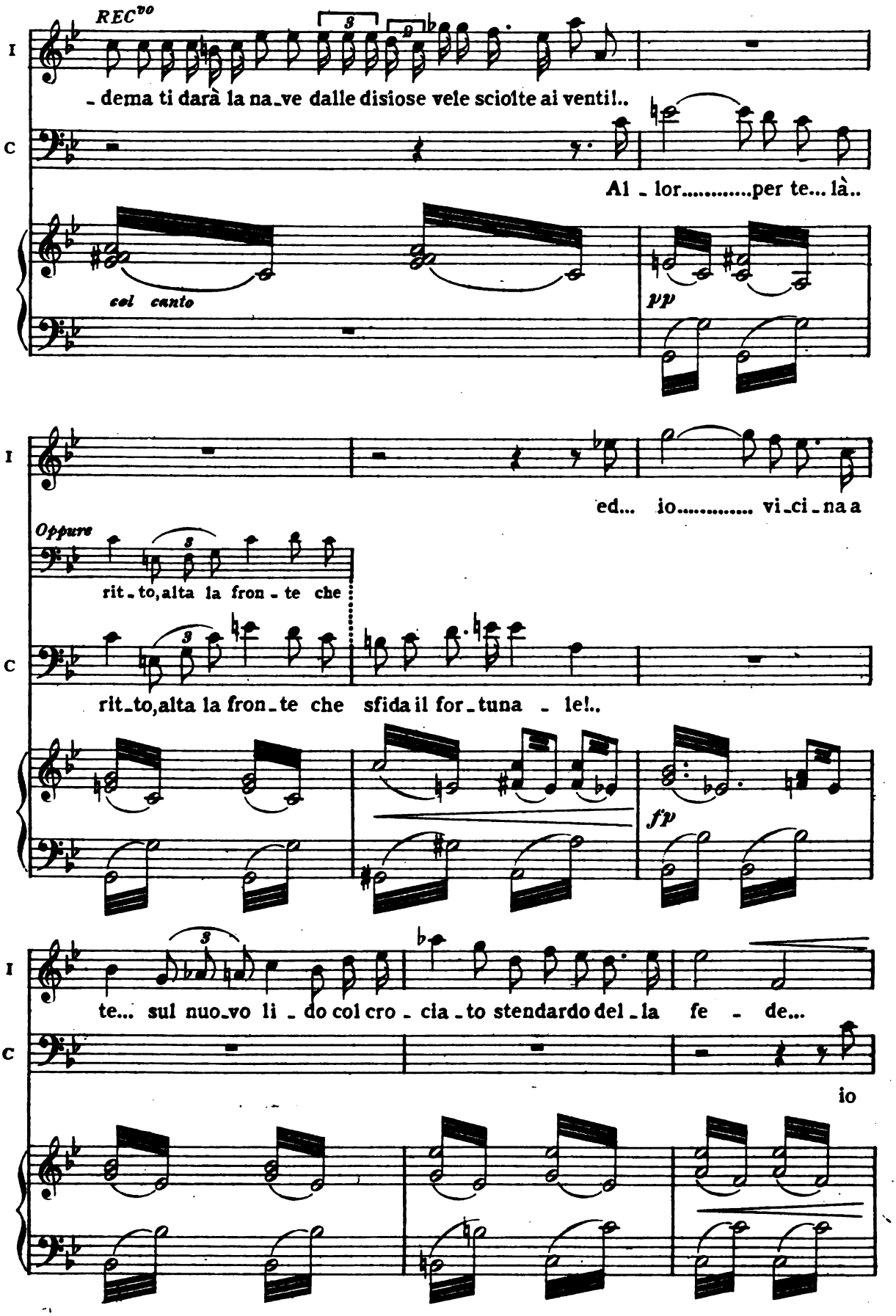

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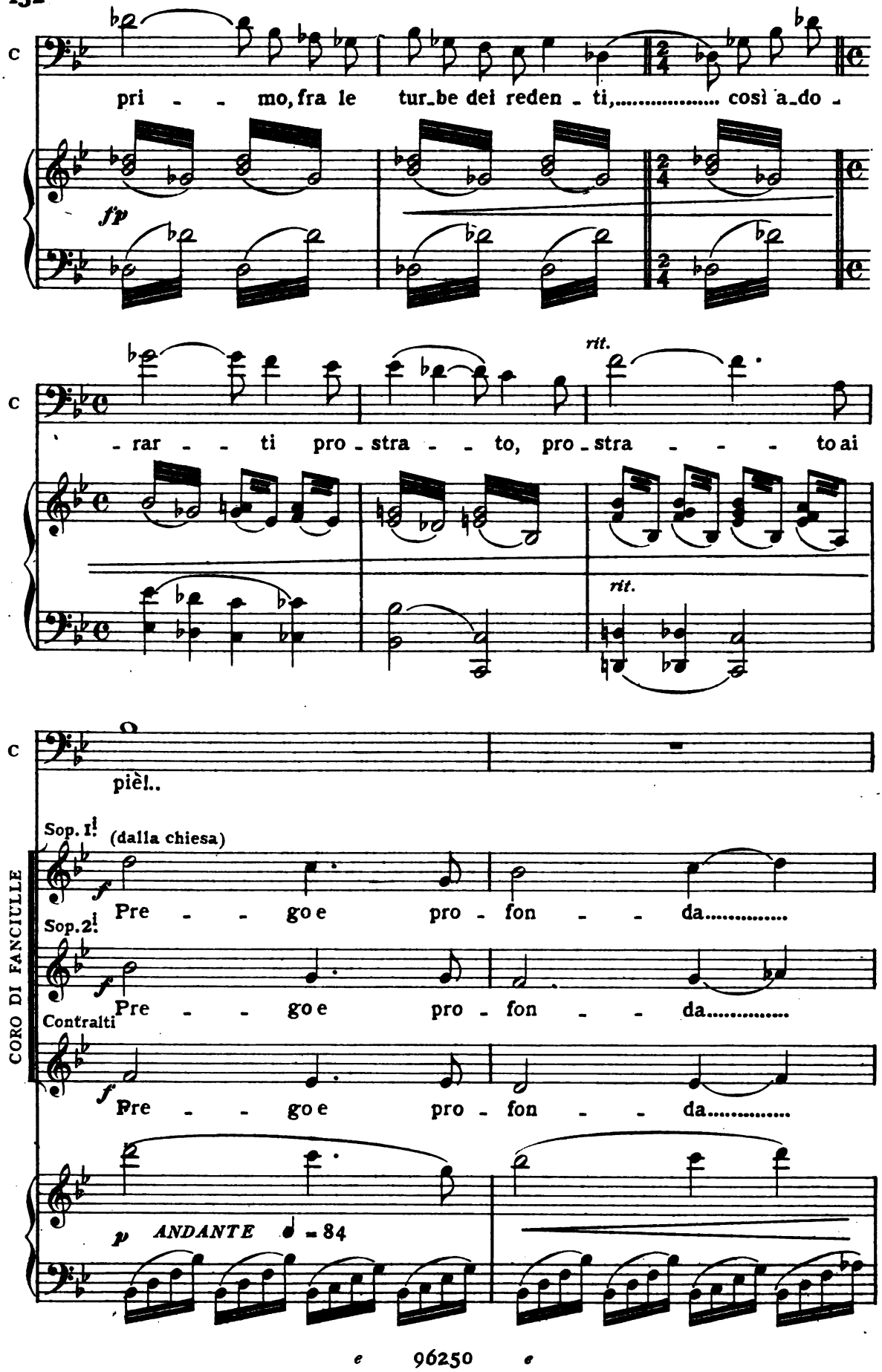

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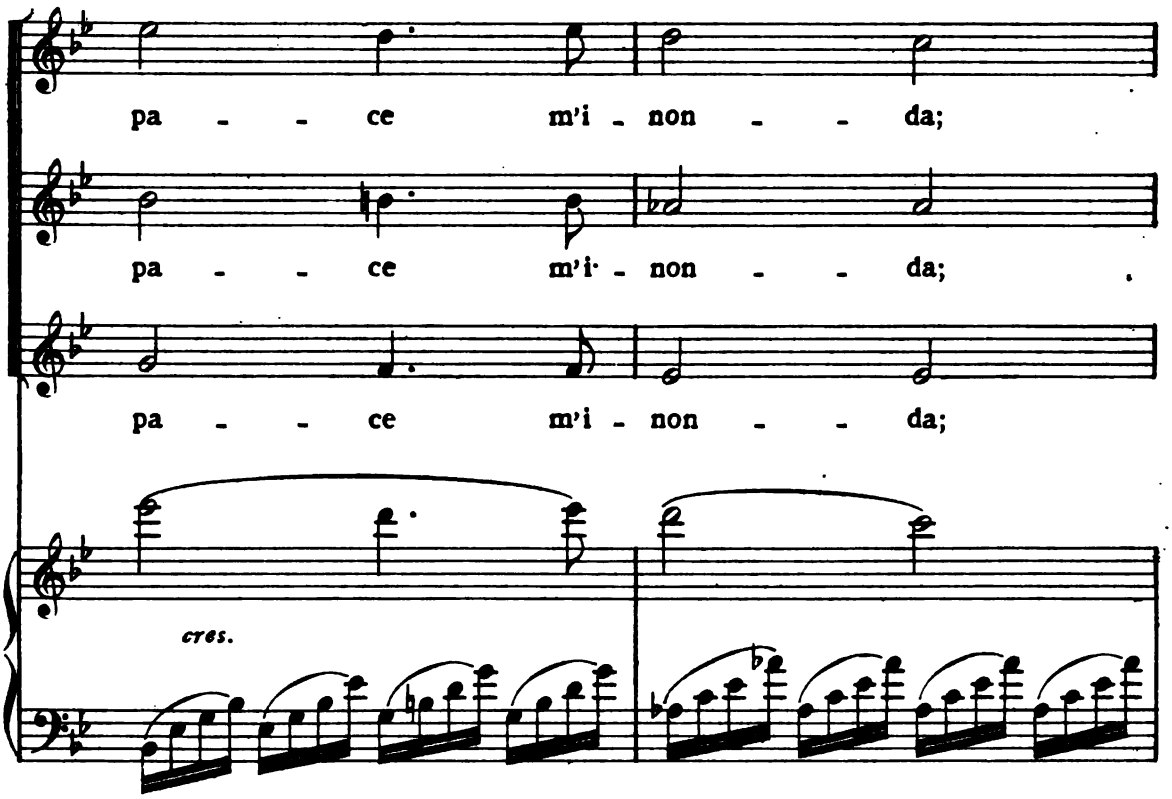

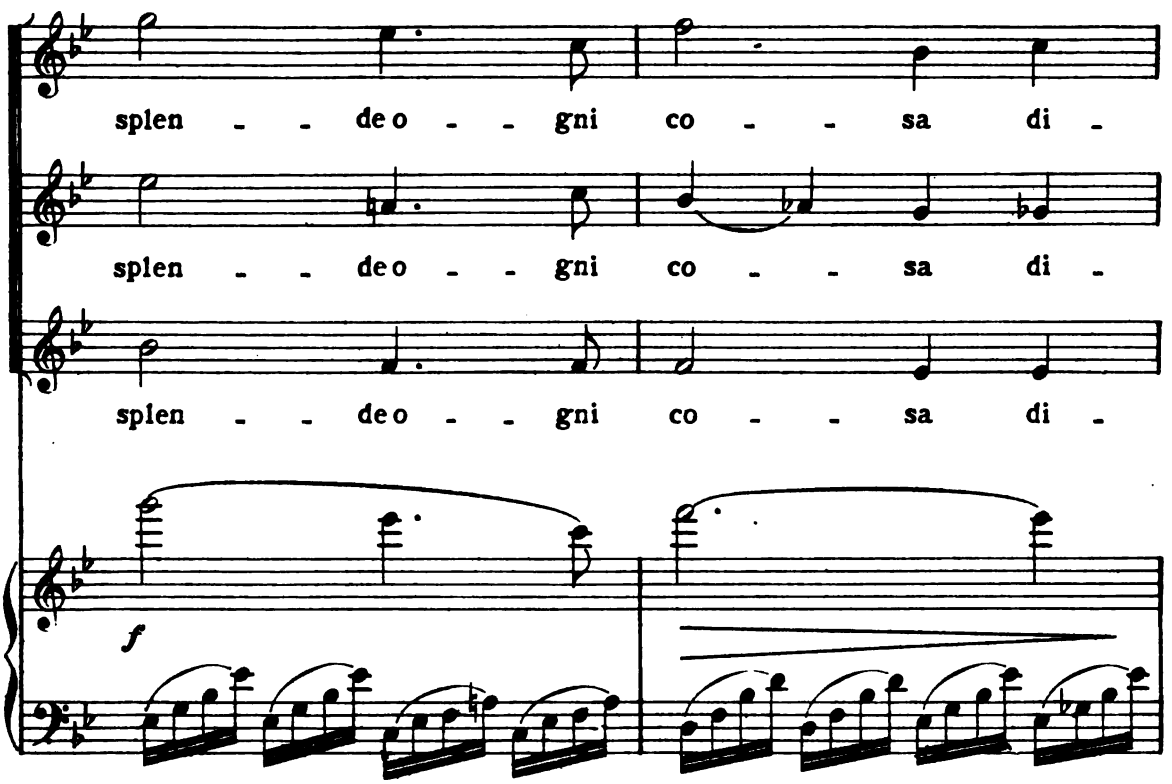

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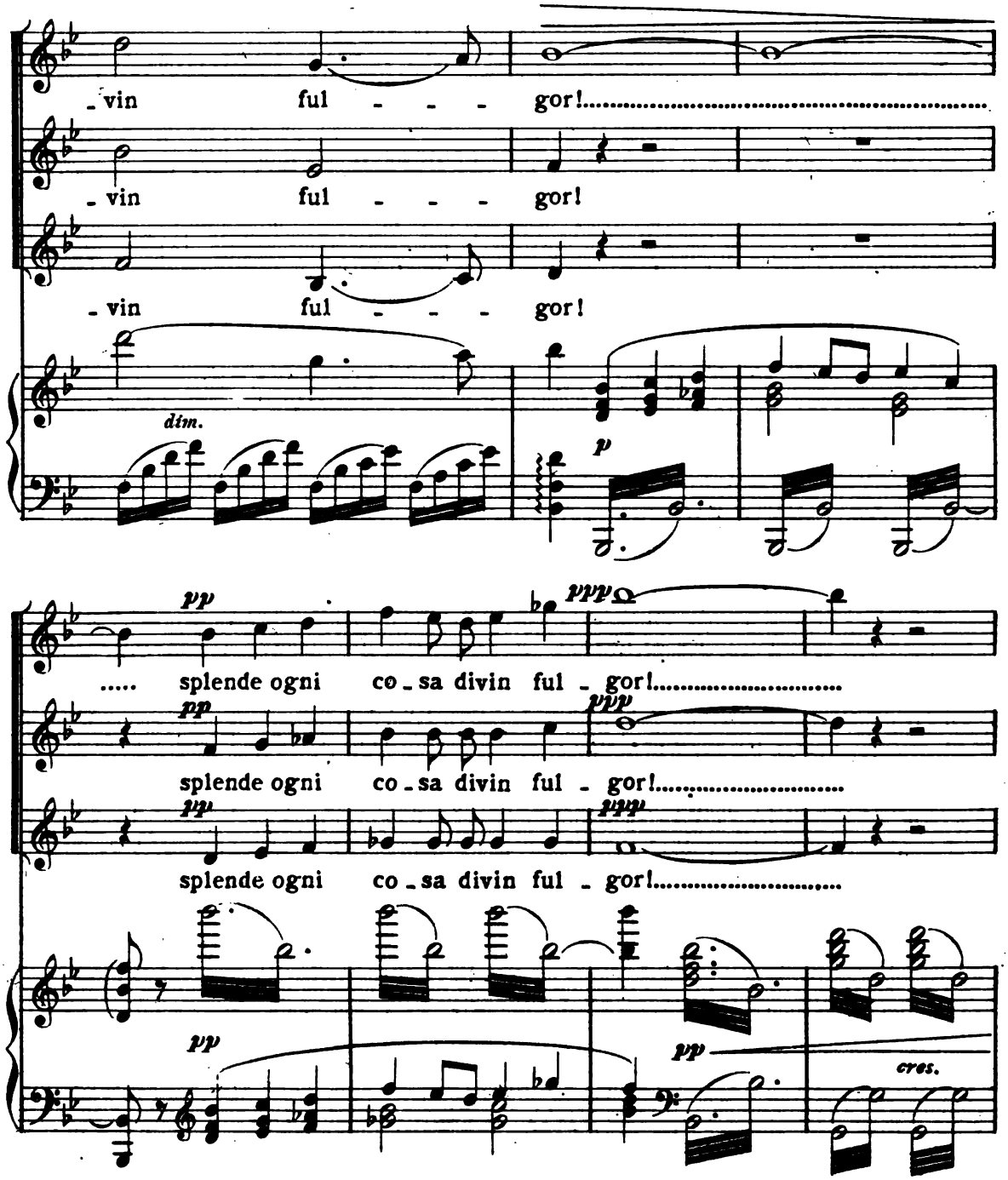
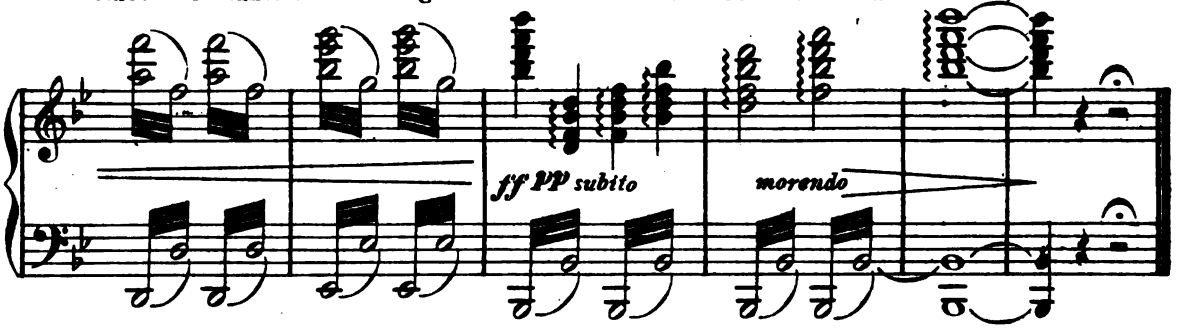


(Isabella, come inspirata, si toglie dal capo il diadema e lo porge a Colombo che non osa toccarlo e tremante le cade ai ginocchi baciandole l'estremo lembo della veste)



Fine dell'Atto I.°

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ATTO SECONDO

(ANNO 1492)

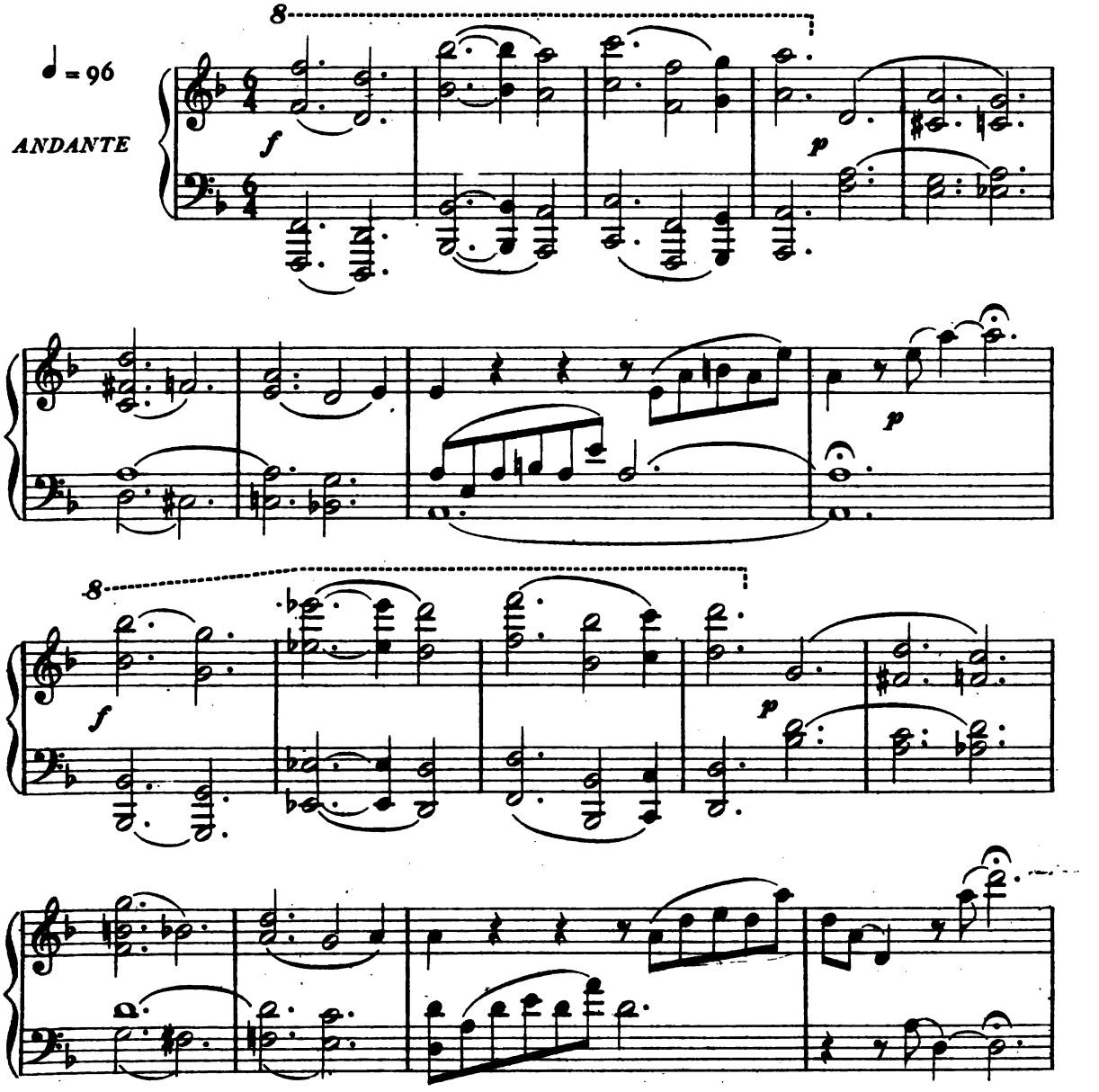
L' OCEANO

La *Santa Maria* occupa orizzontalmente la scena. Il sole è già tramontato e la sera ascende già e ingombra cielo e mare.

Lontano si scorge la *Pinta*.

Sulla *Santa Maria* due uomini a poppa stanno al timone. Sull'alto cassero di poppa una imagine della Santa Maria, avanti alla quale sta accesa una lampada. A prua, Matheos il capo ciurma. Sotto il casseretto di prua alcuni marinai sdraiati.

SCENA I.



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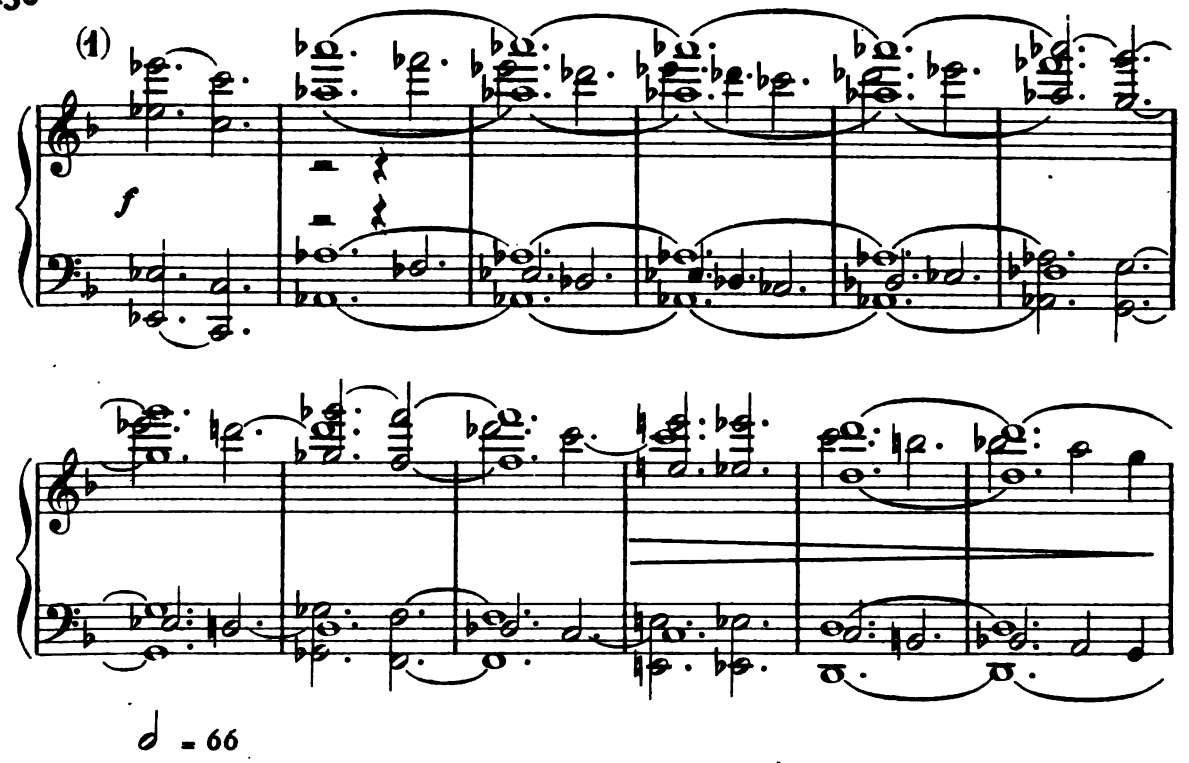

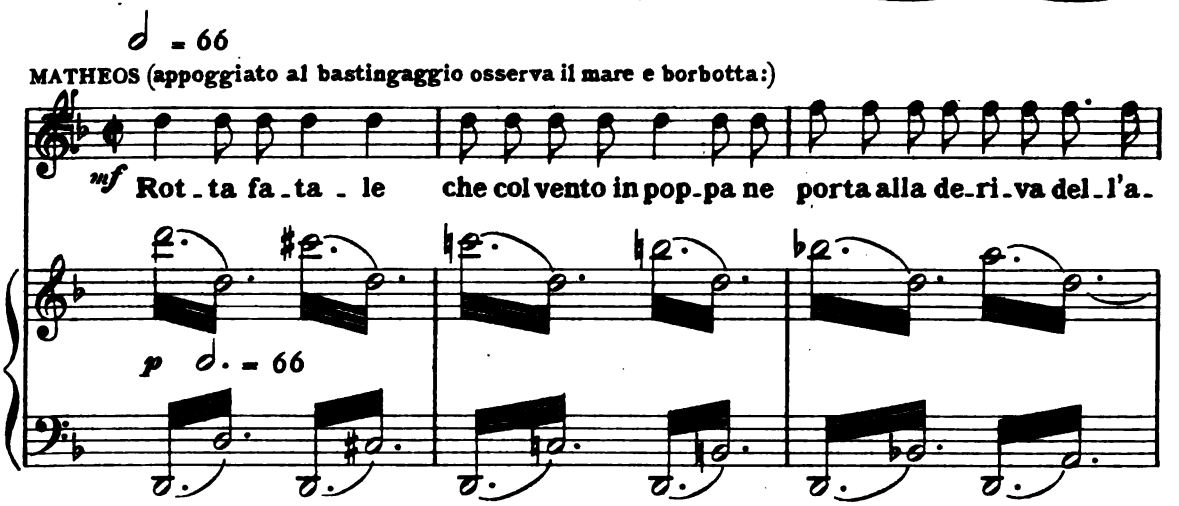

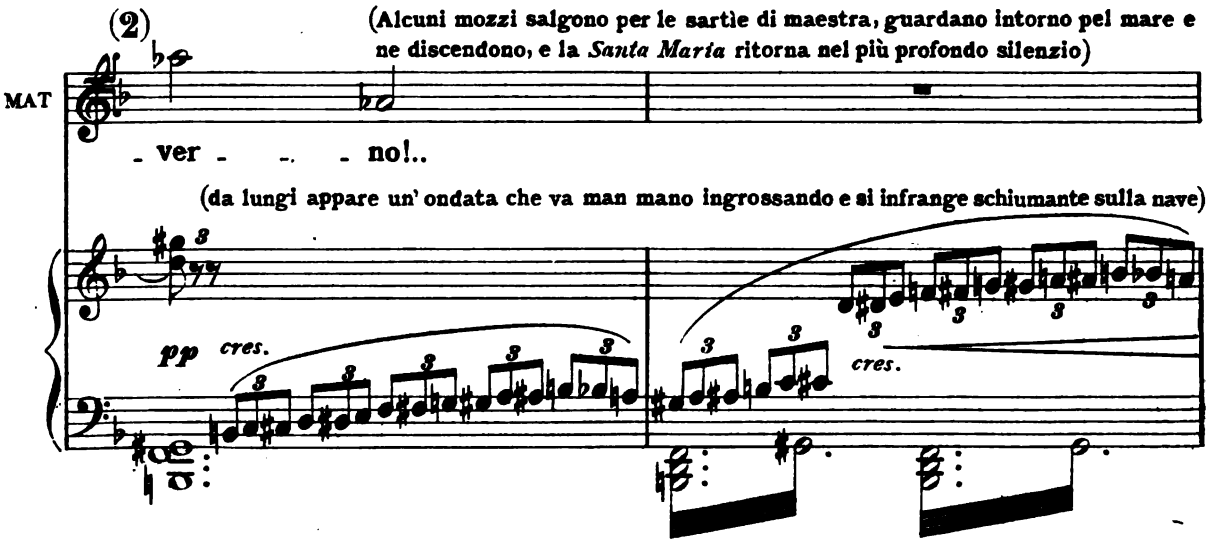

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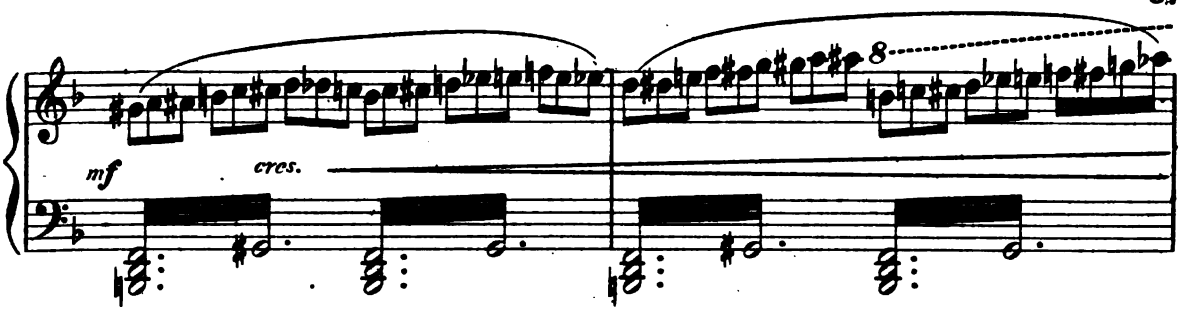

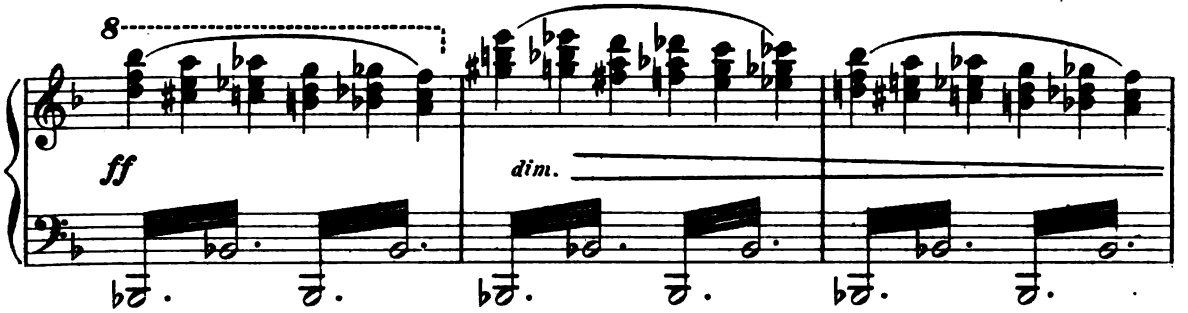

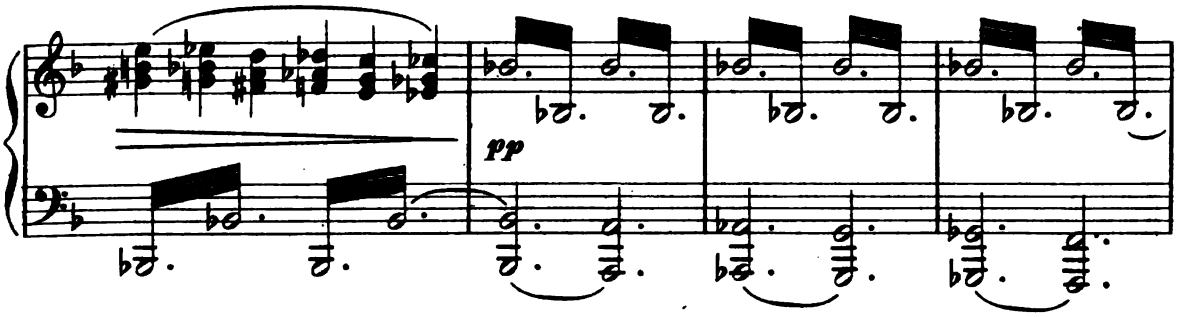

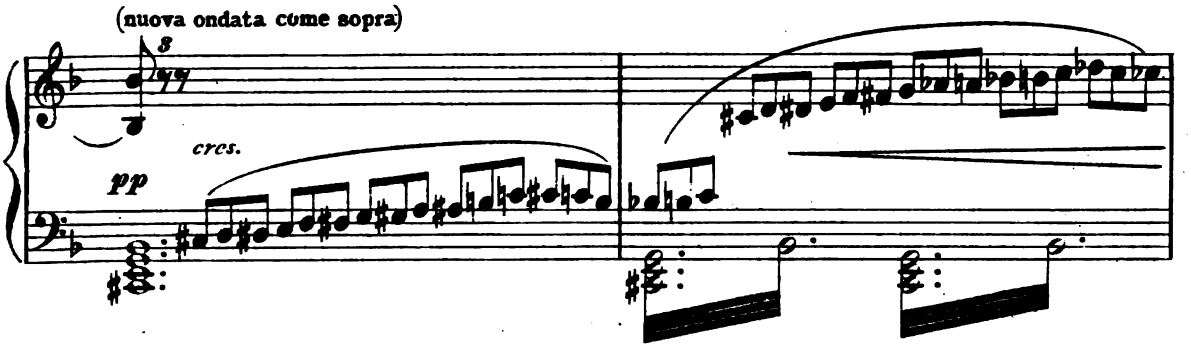

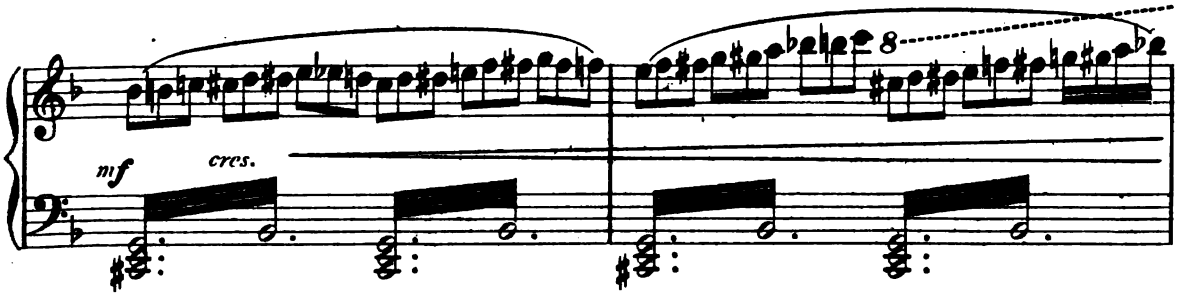

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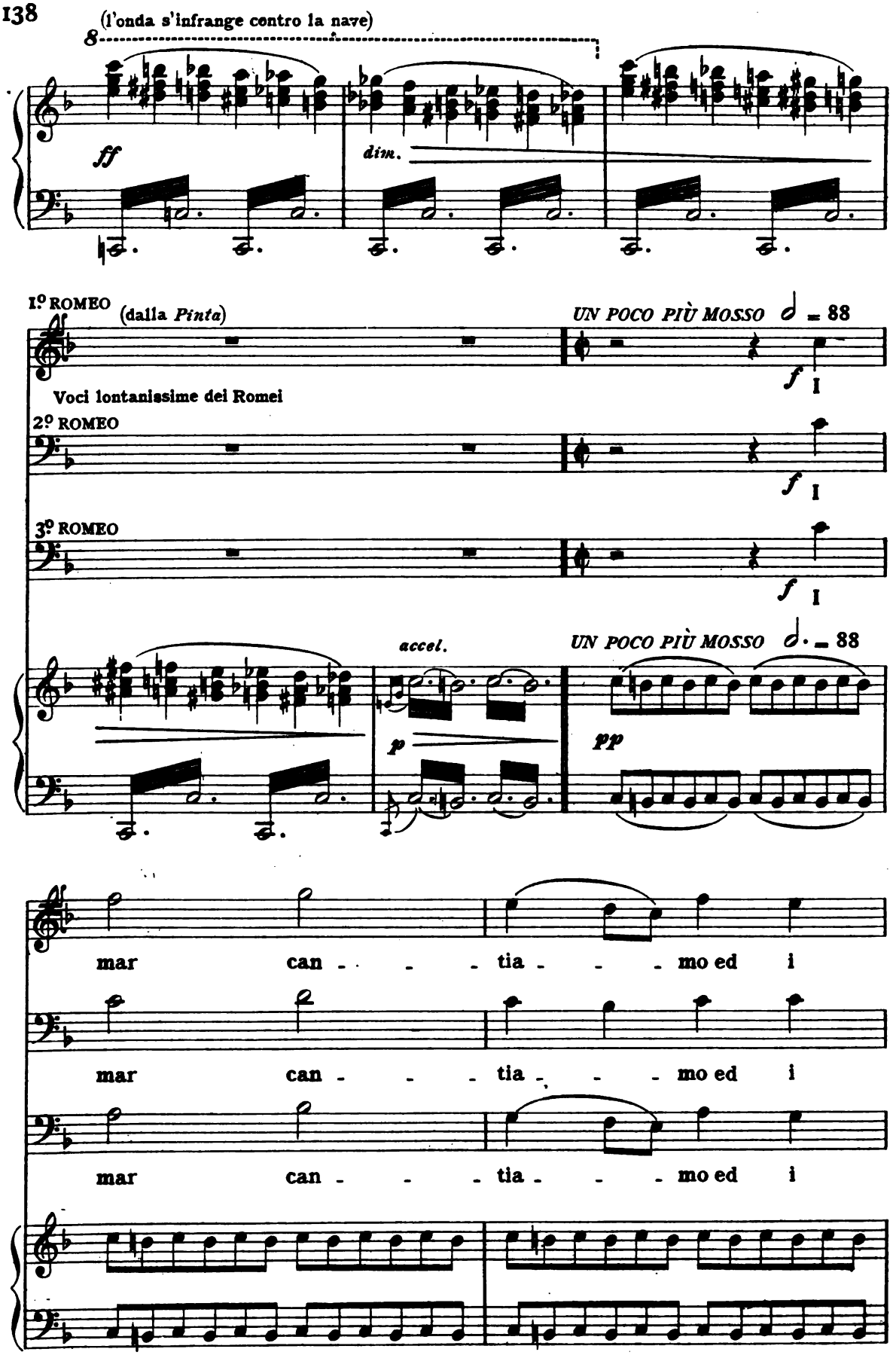

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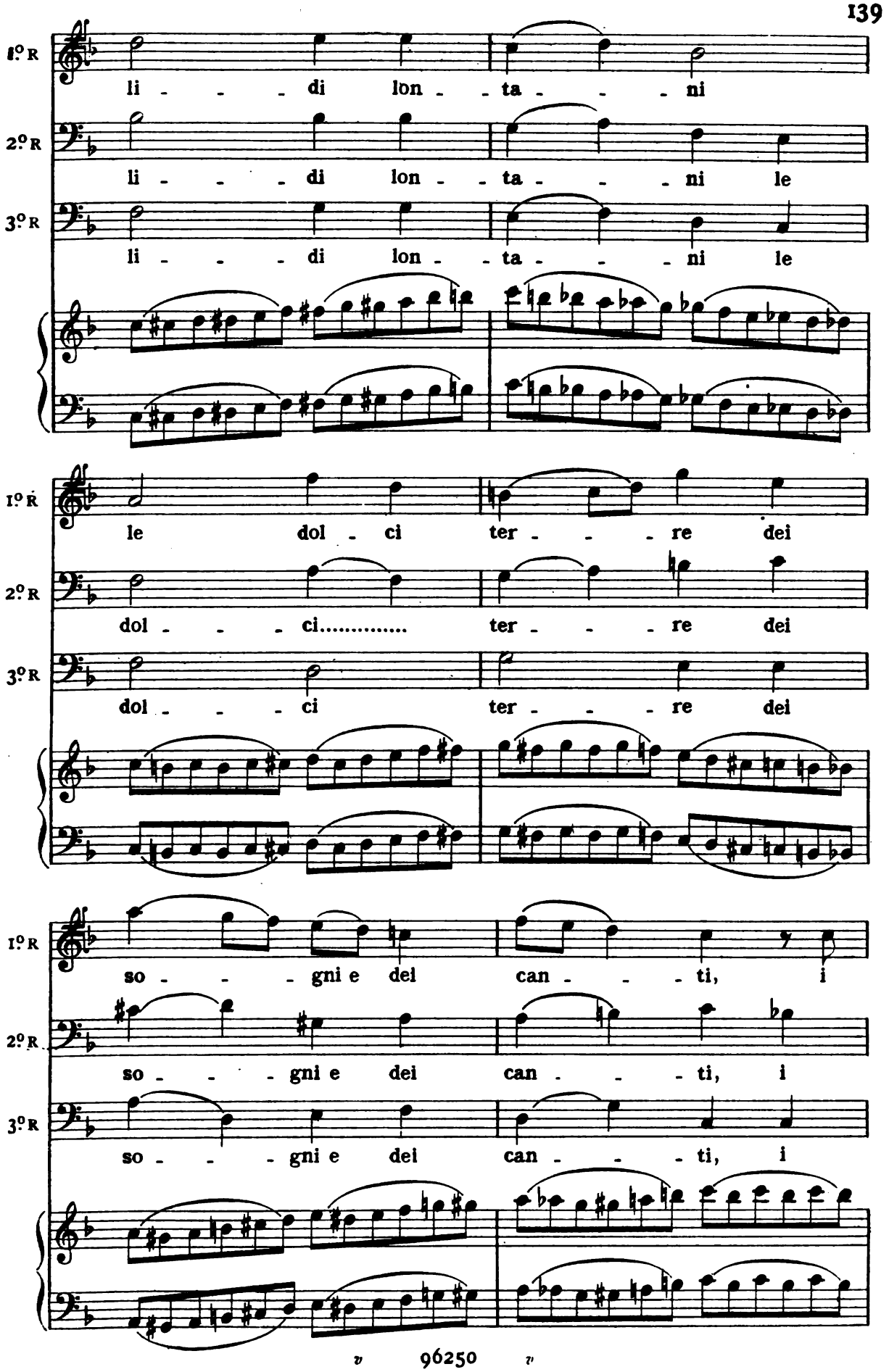

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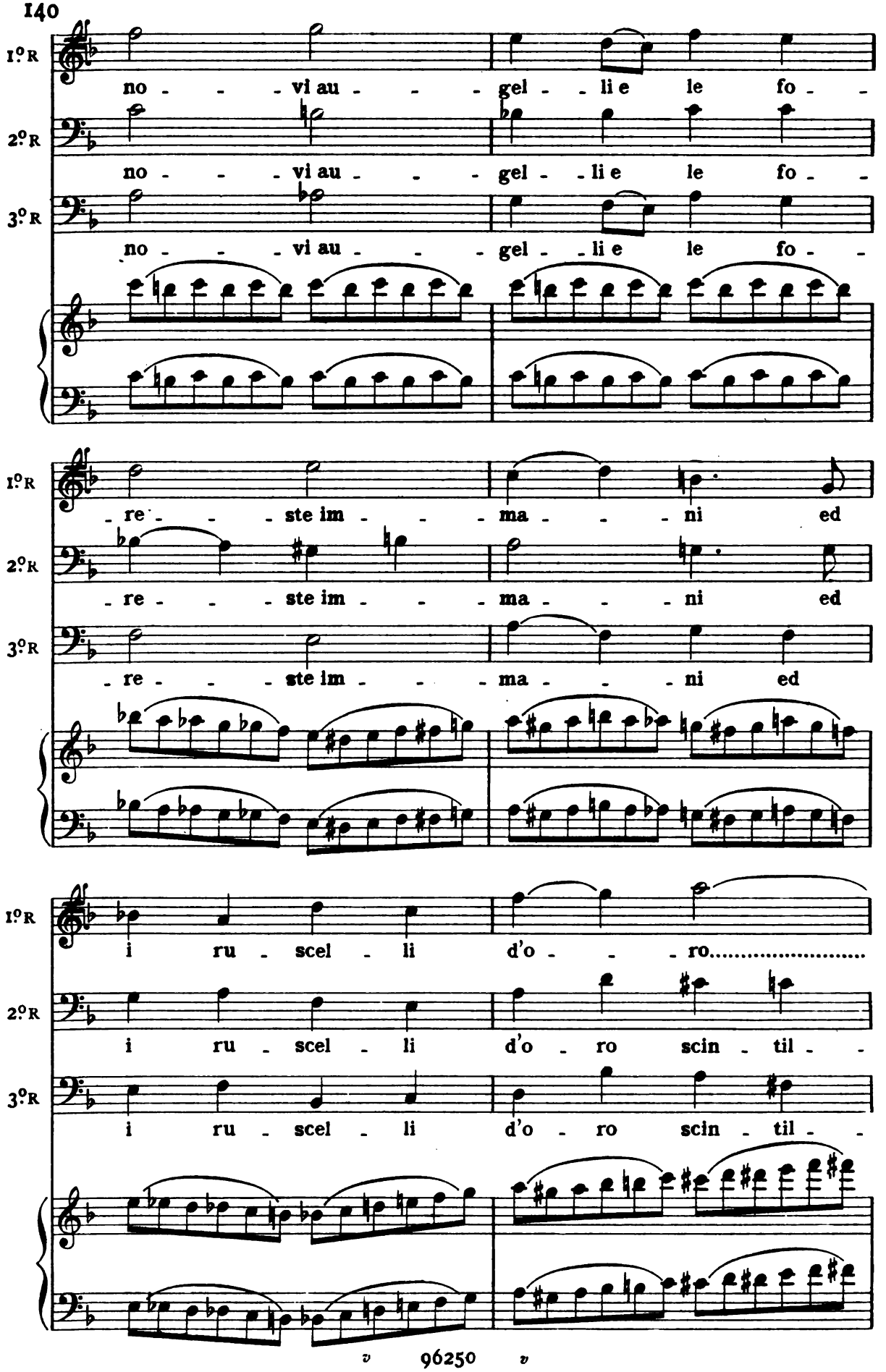

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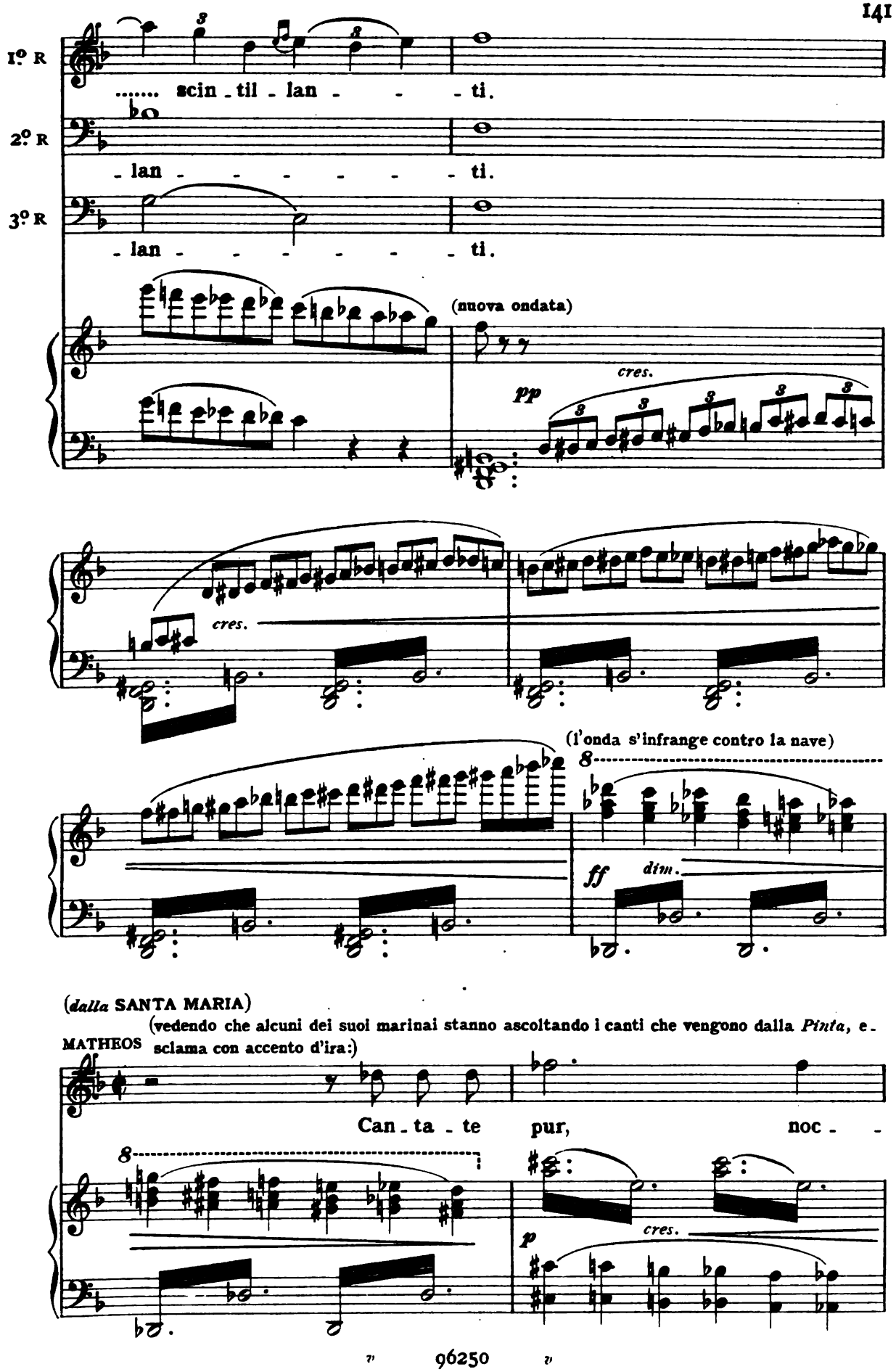

(*dalla* SANTA MARIA)

(vedendo che alcuni dei suoi marinai stanno ascoltando i canti che vengono dalla *Pinta*, e-
MATHEOS sclama con accento d'ira:)

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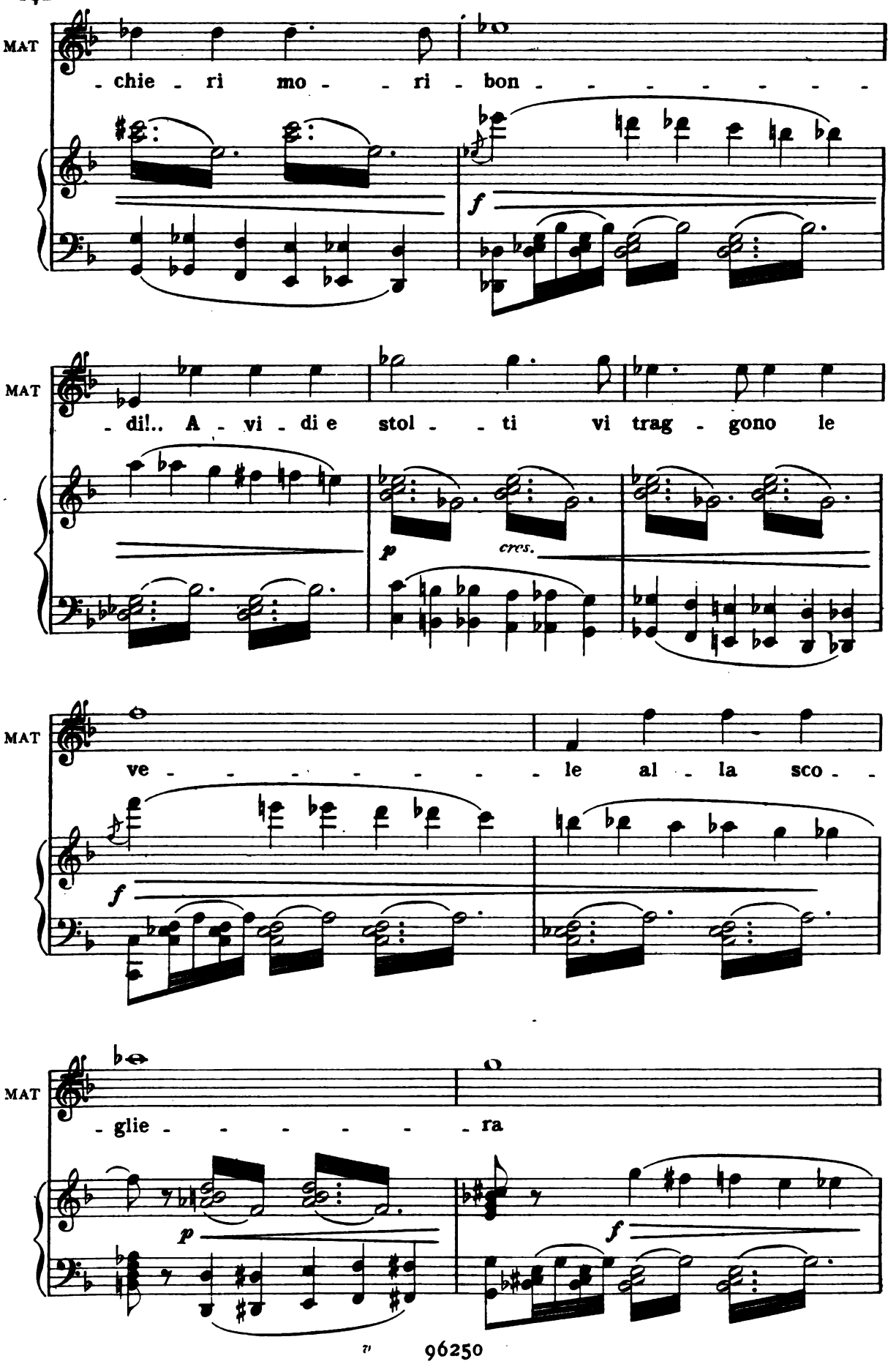

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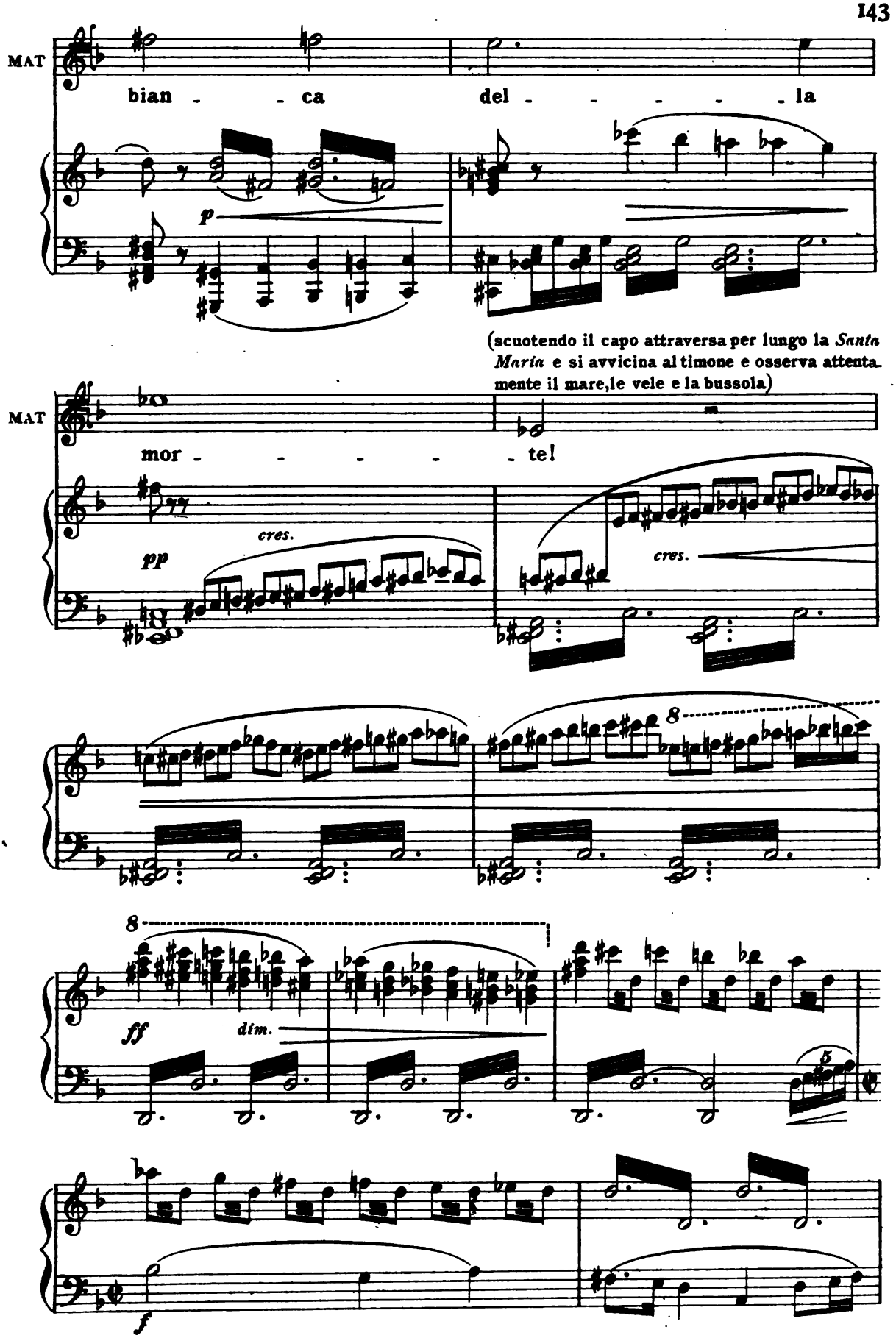

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(Matheos che dapprima osserva calmo, ad un tratto, guardando la bussola, sobbalza; nei suoi

occhi vi è meraviglia e spavento, esce in un grido terribile e rimane avanti alla bussola livido,

MATH. tremante, immobile)

Ah!

AGITATO ♩ = 152

(stupiti all'atteggiamento di Matheos)

MARINAI

Ten. 1i

Ten. 2i

Bassi 1i

Bassi 2i

Ve' qual pallor gli af-

AGITATO ♩ = 152

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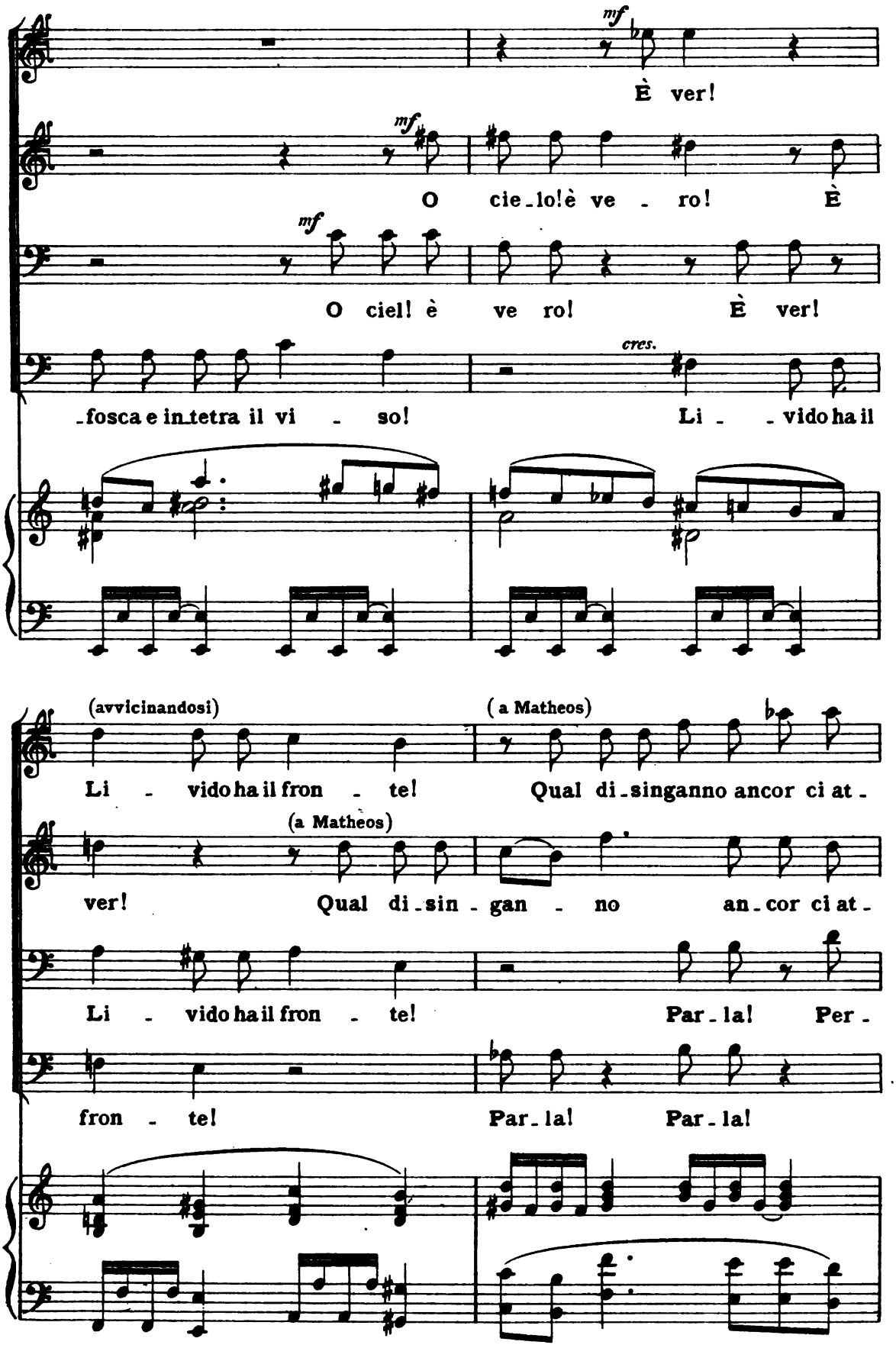

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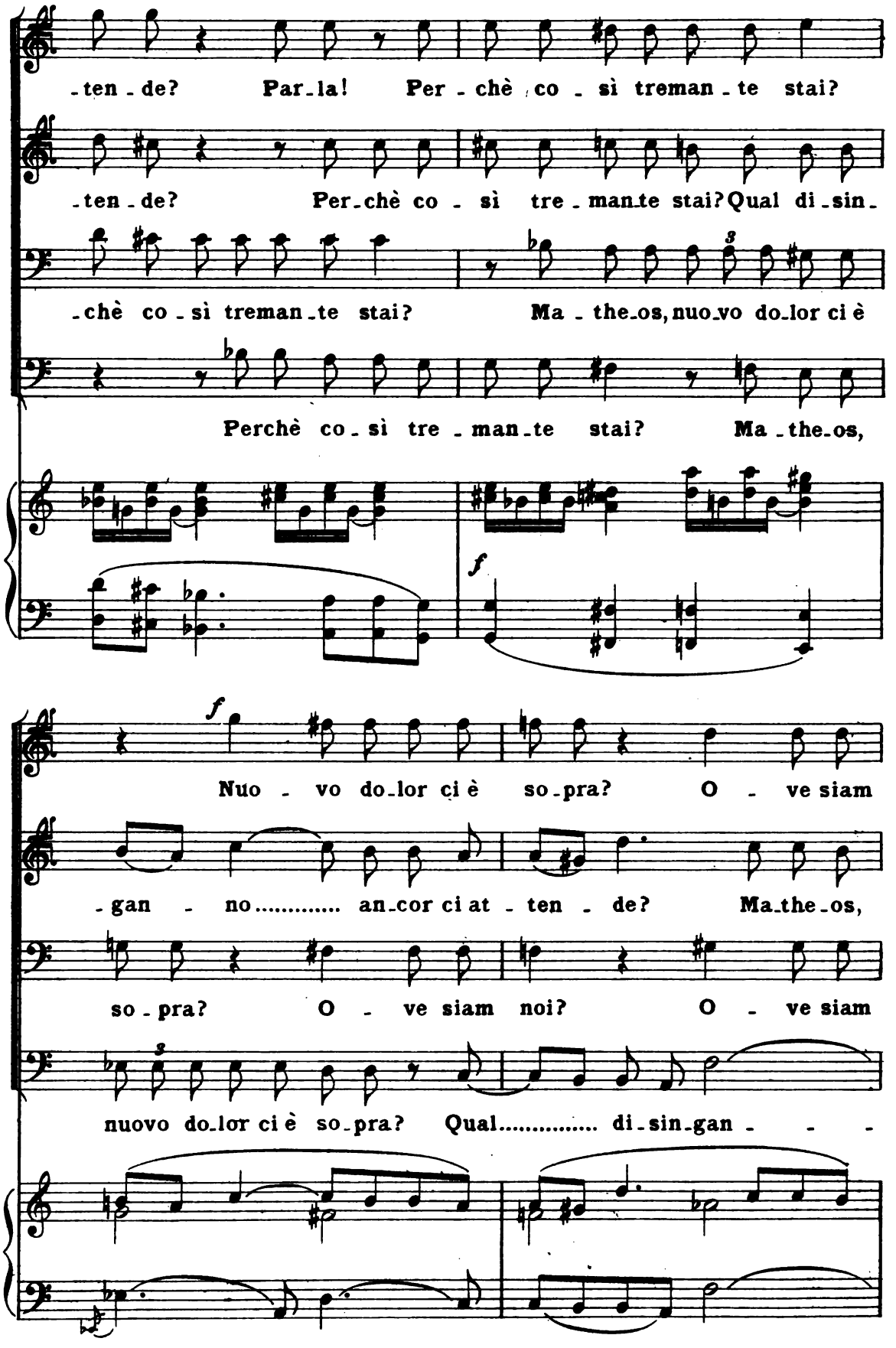

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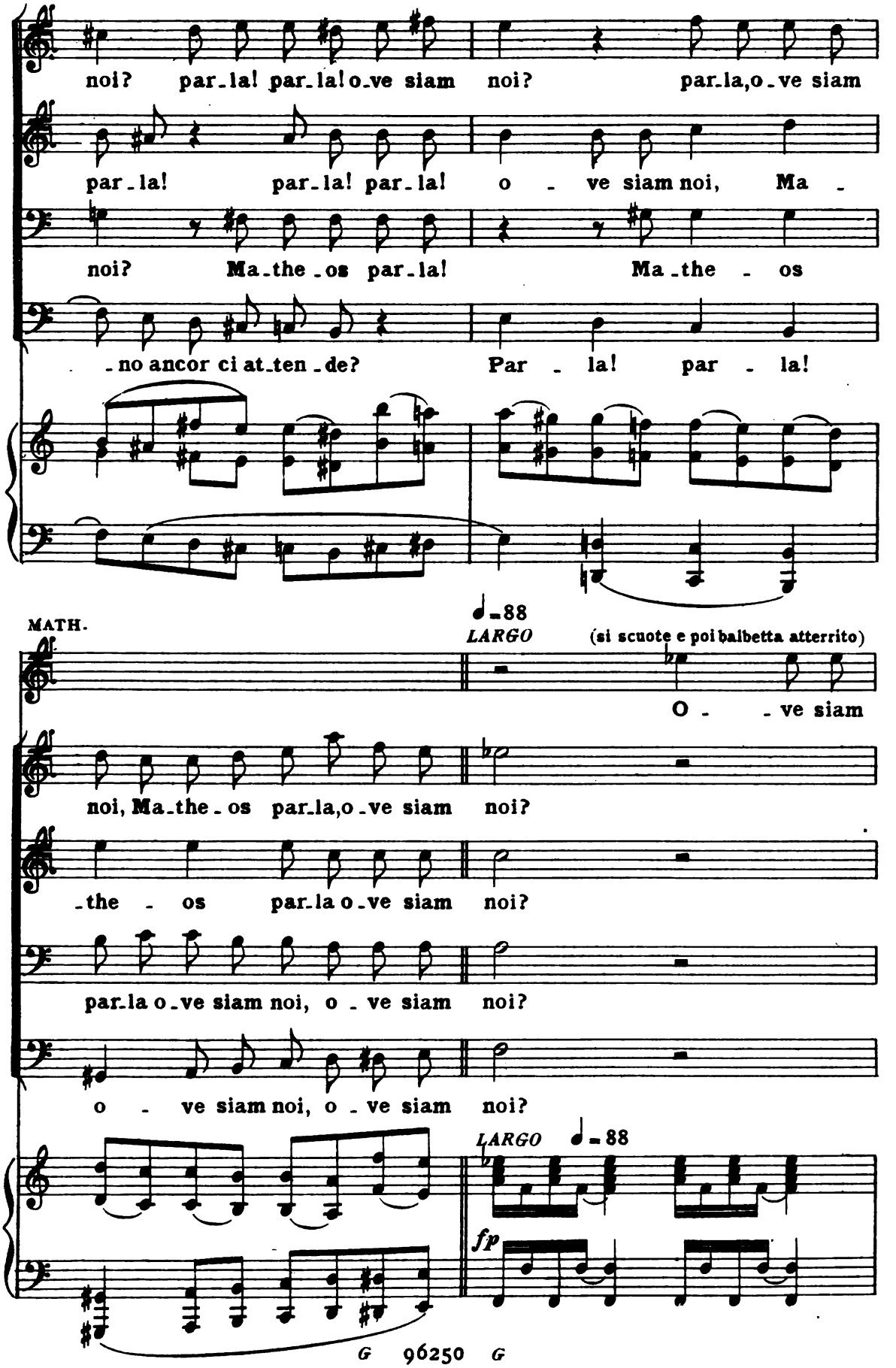

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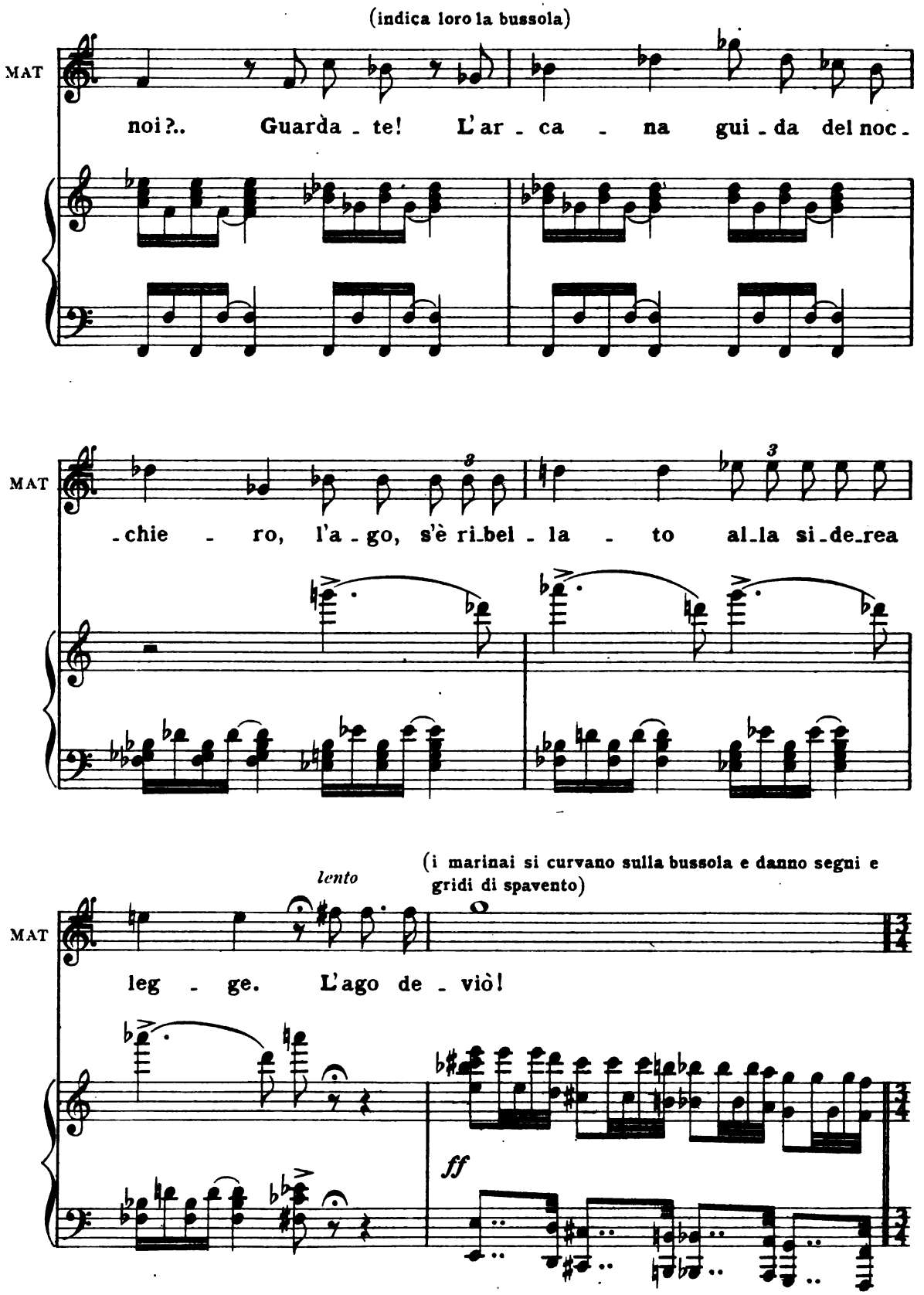

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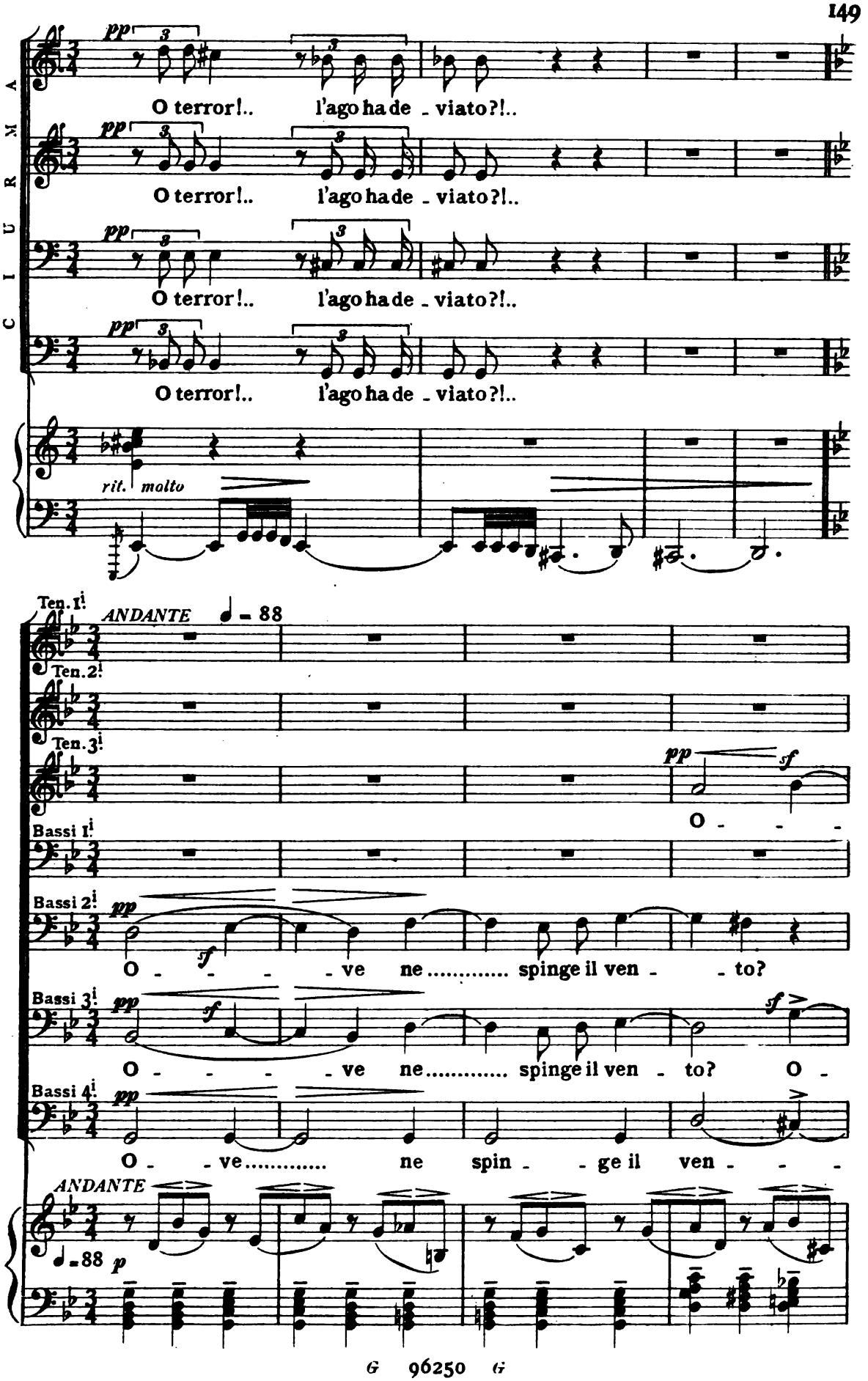

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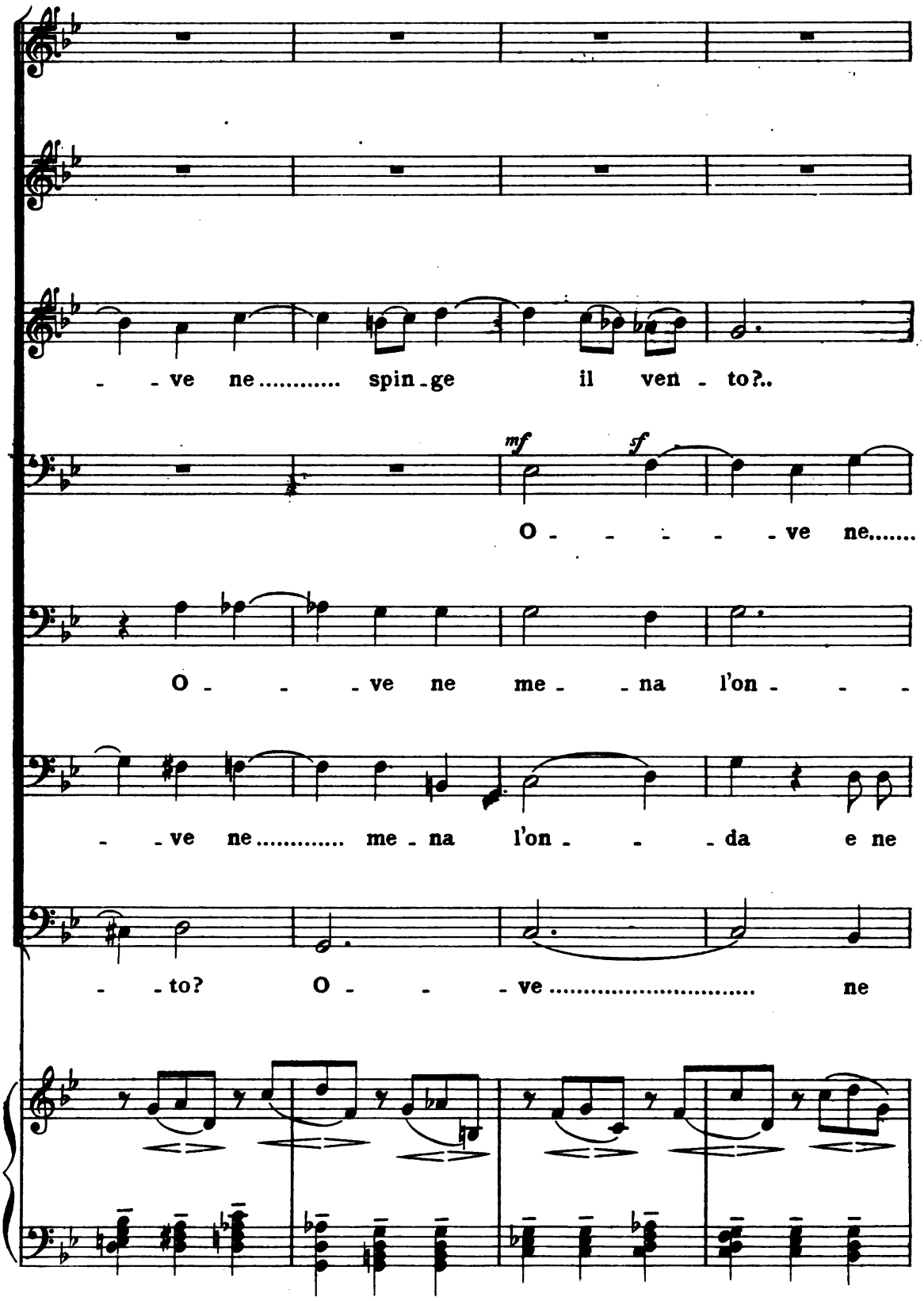

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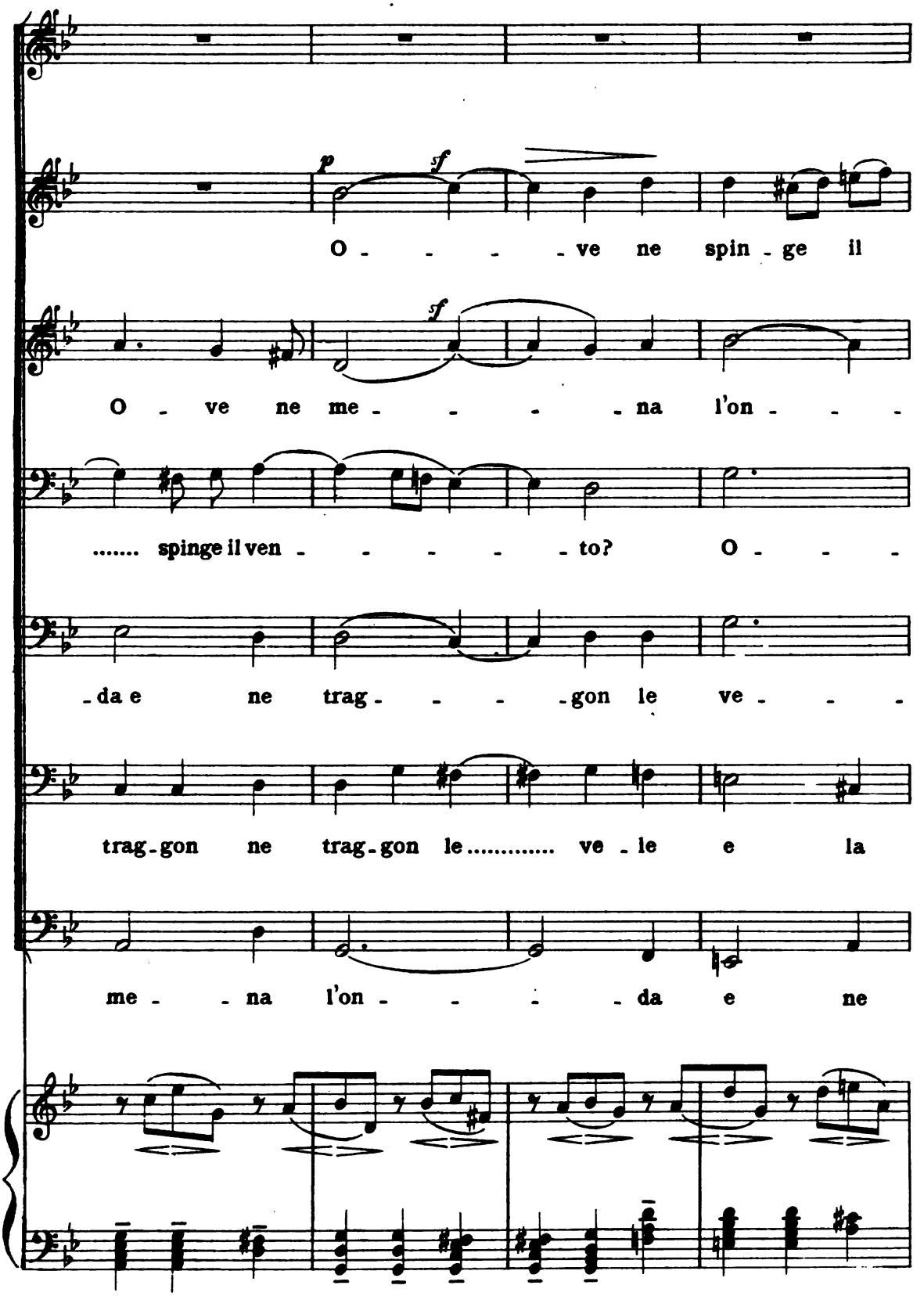

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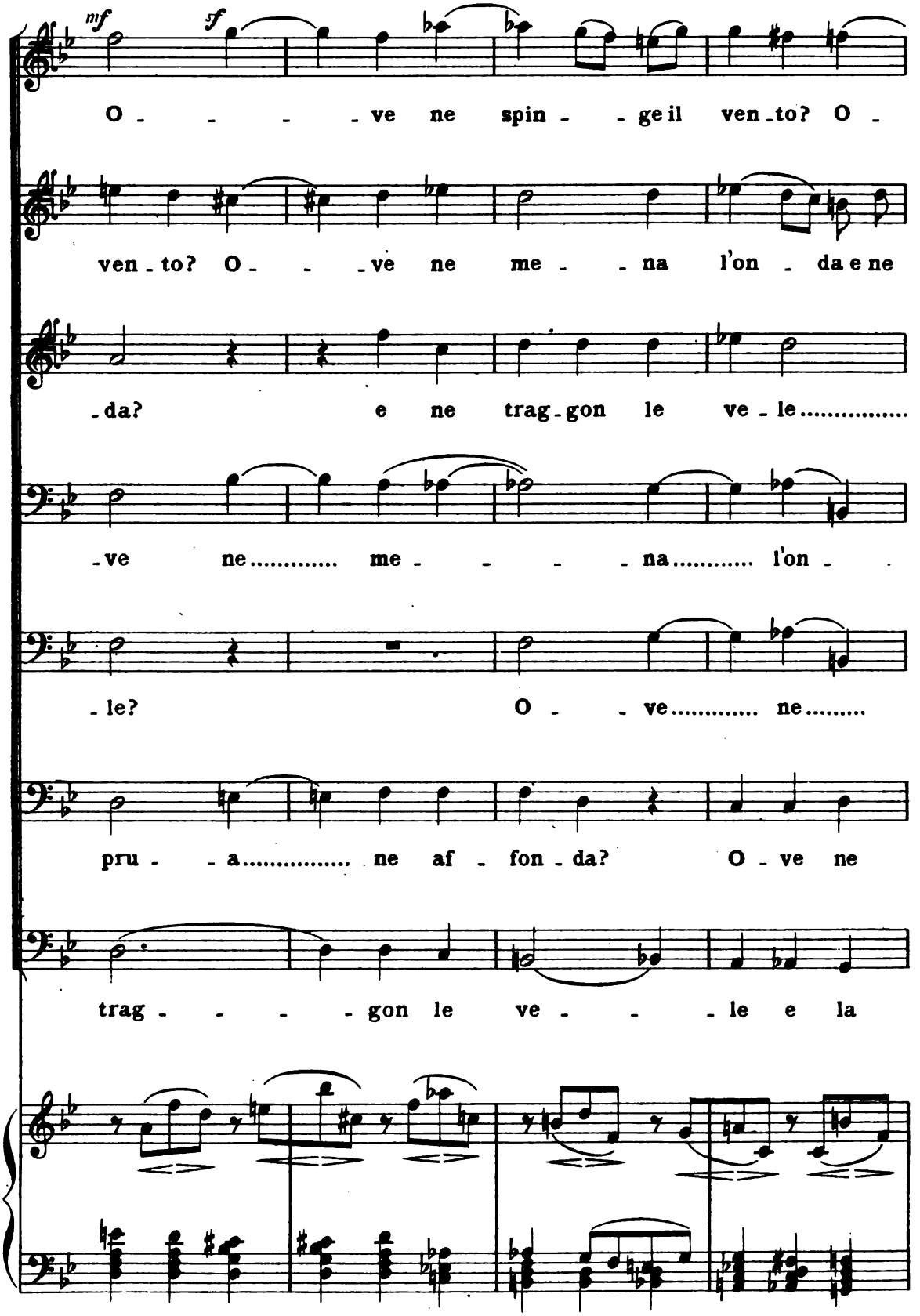

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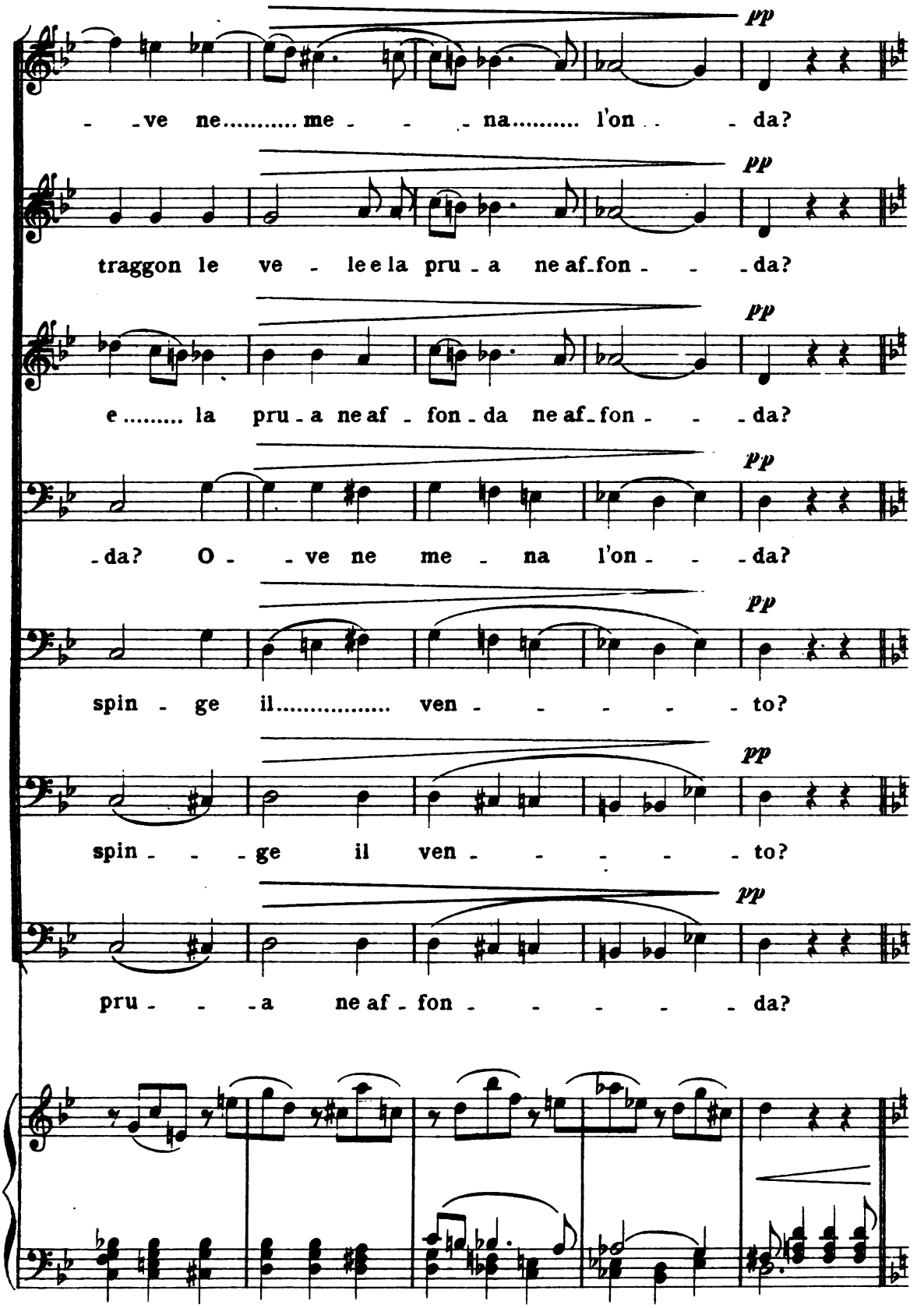

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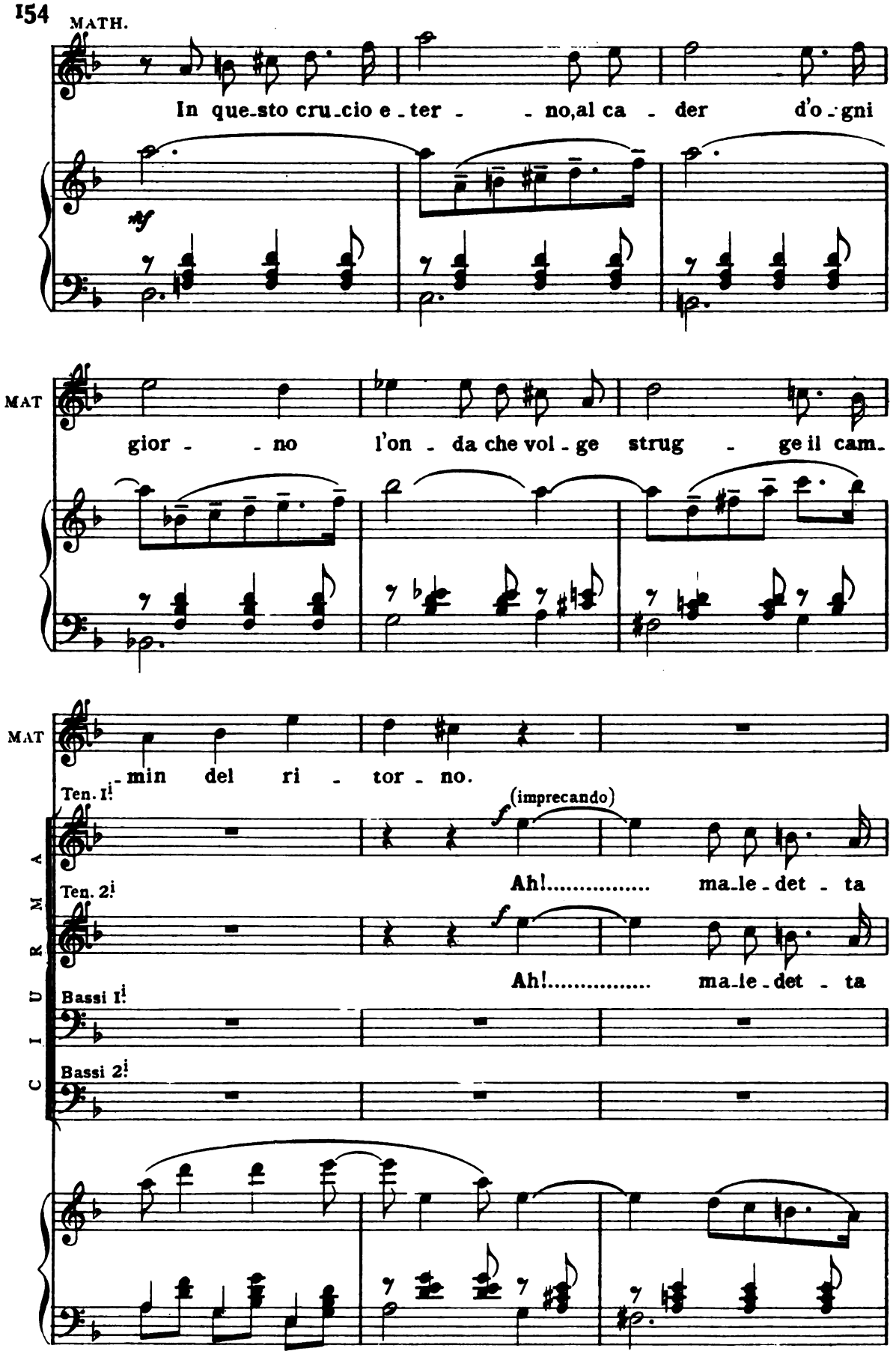

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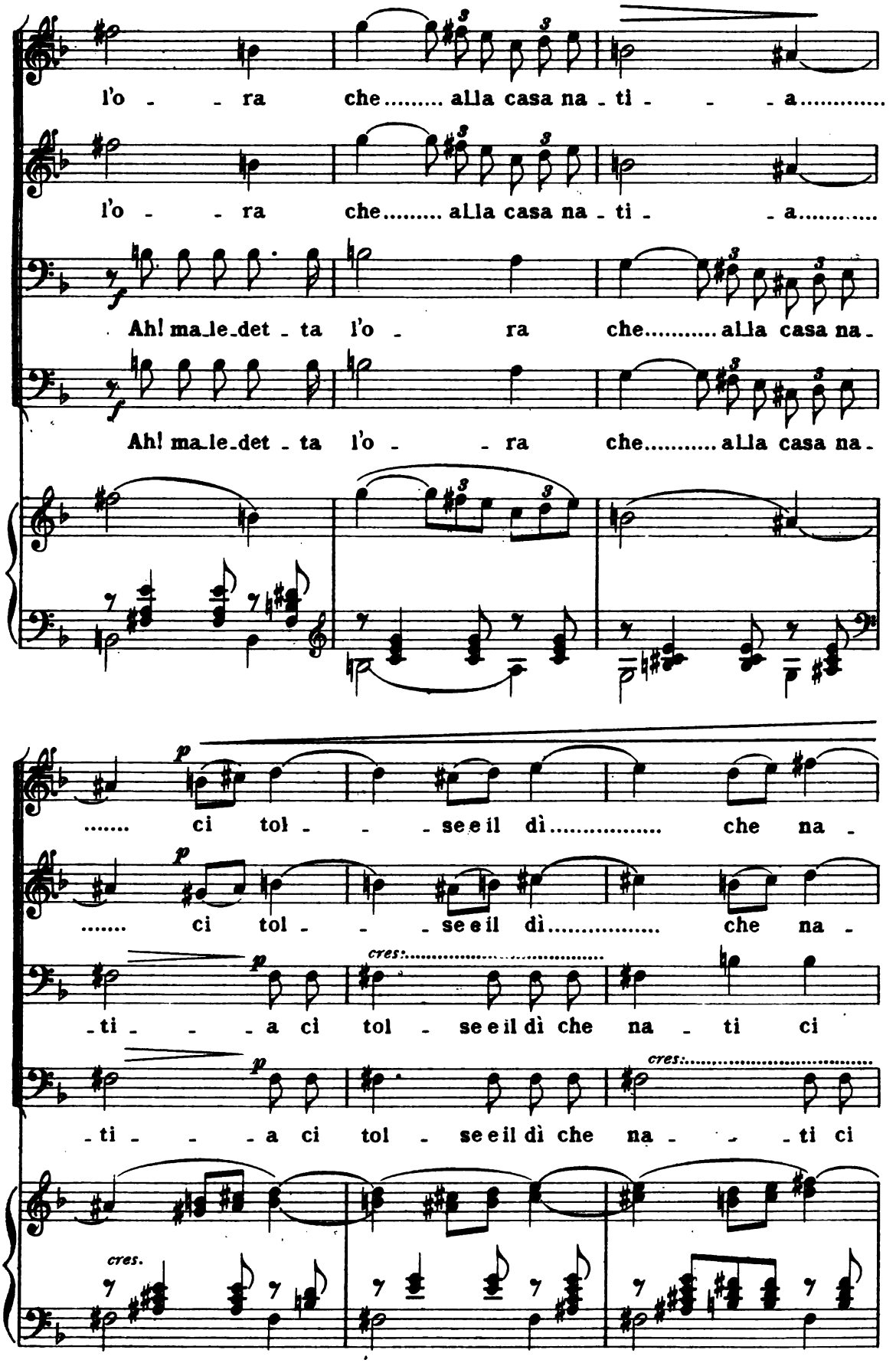

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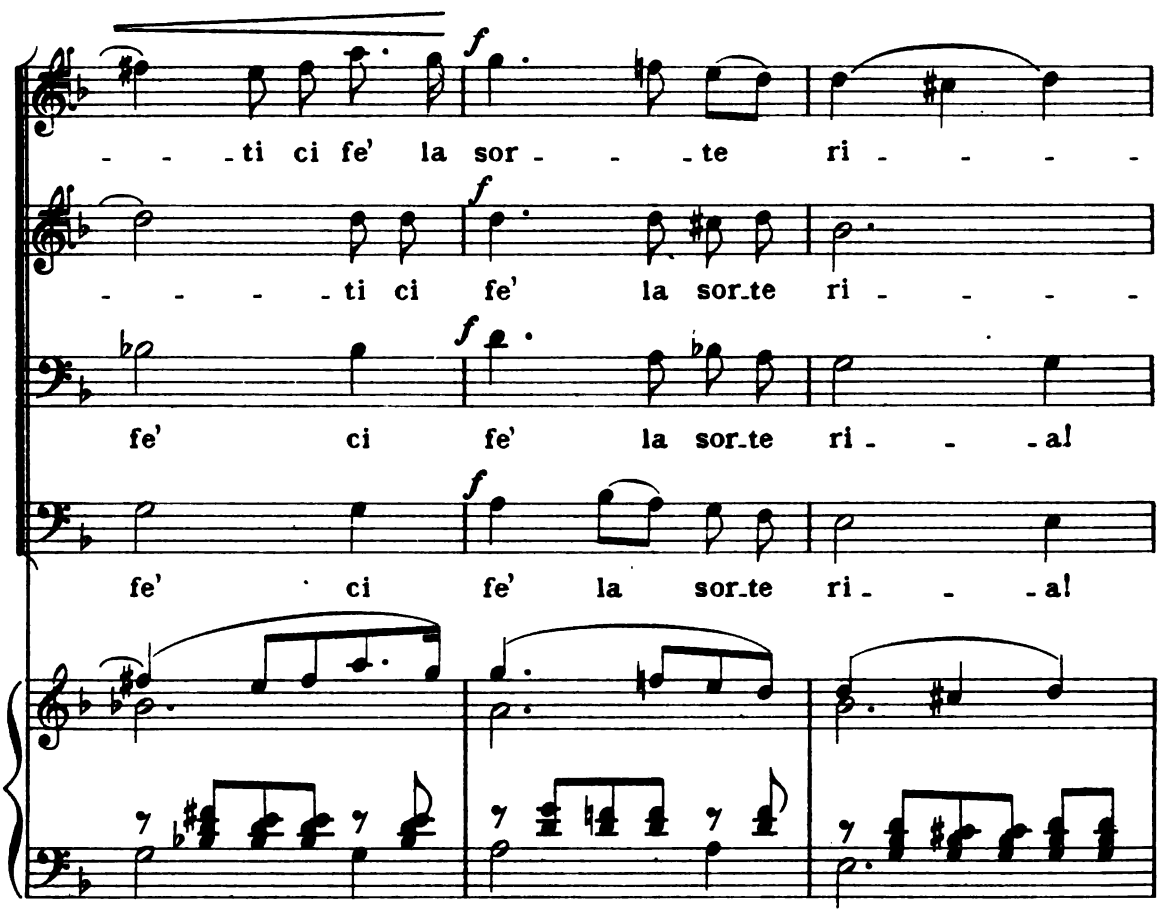
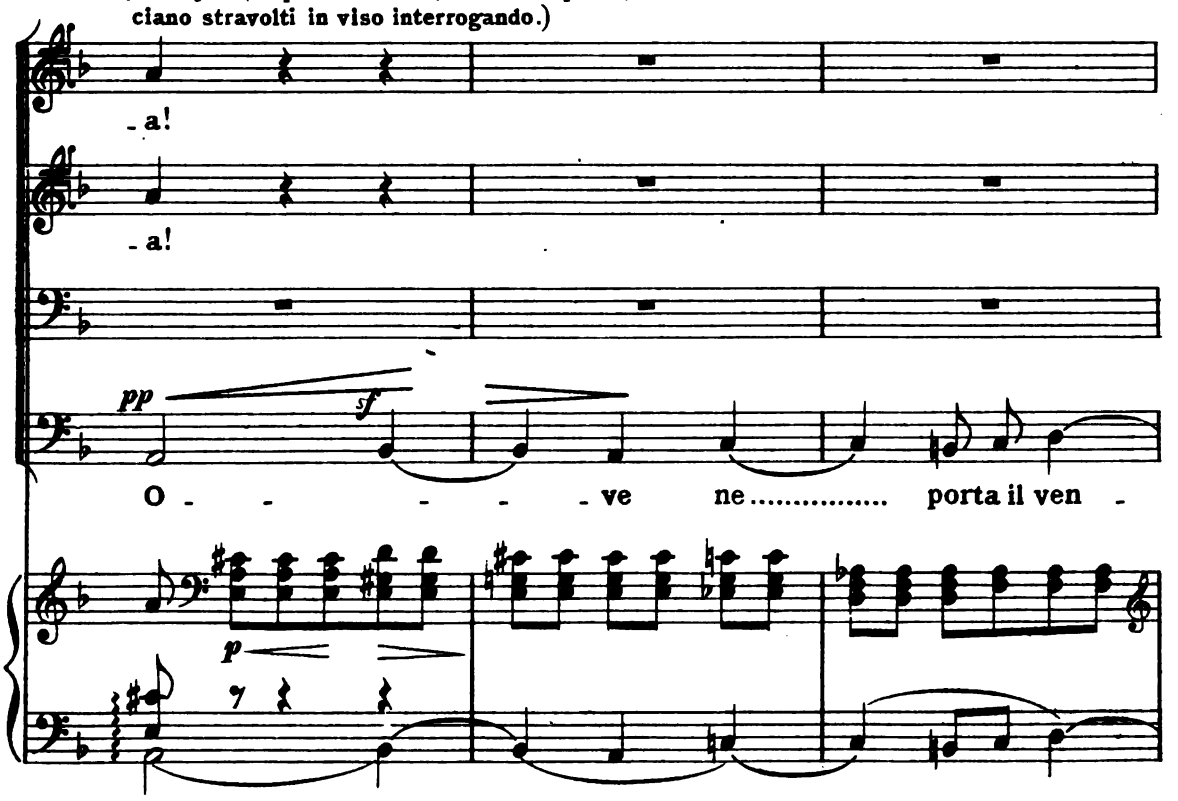


(dalla prua, a questi lamenti, di sotto coperta, escono fuori confusamente mozzi che si affac-ciano stravolti in viso interrogando.)



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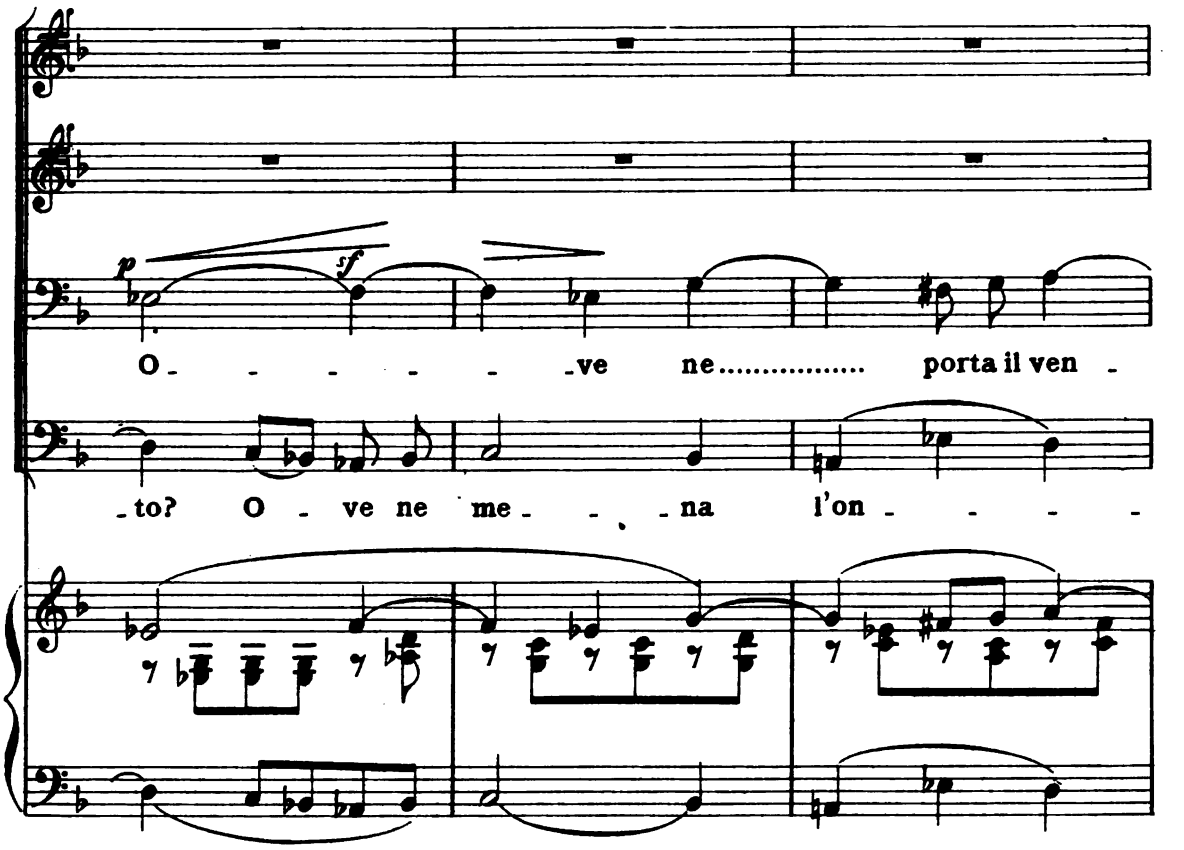

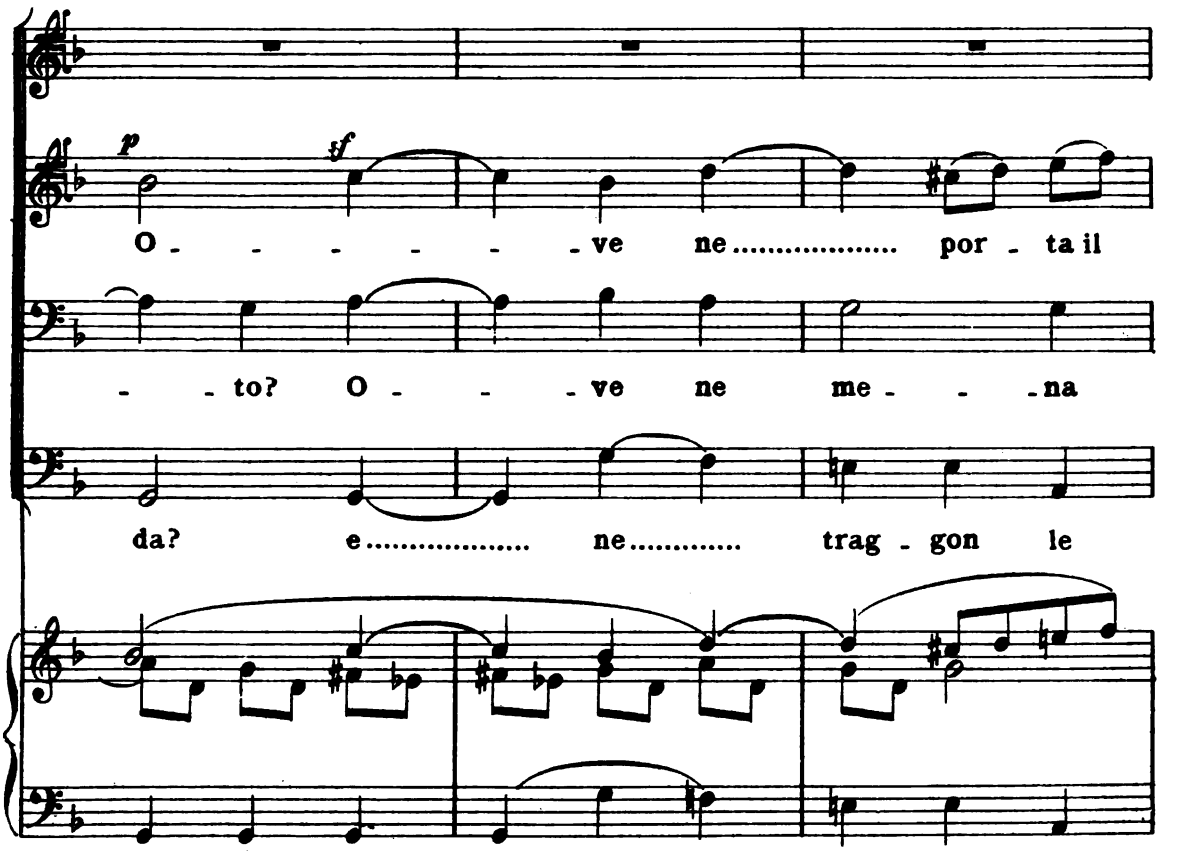

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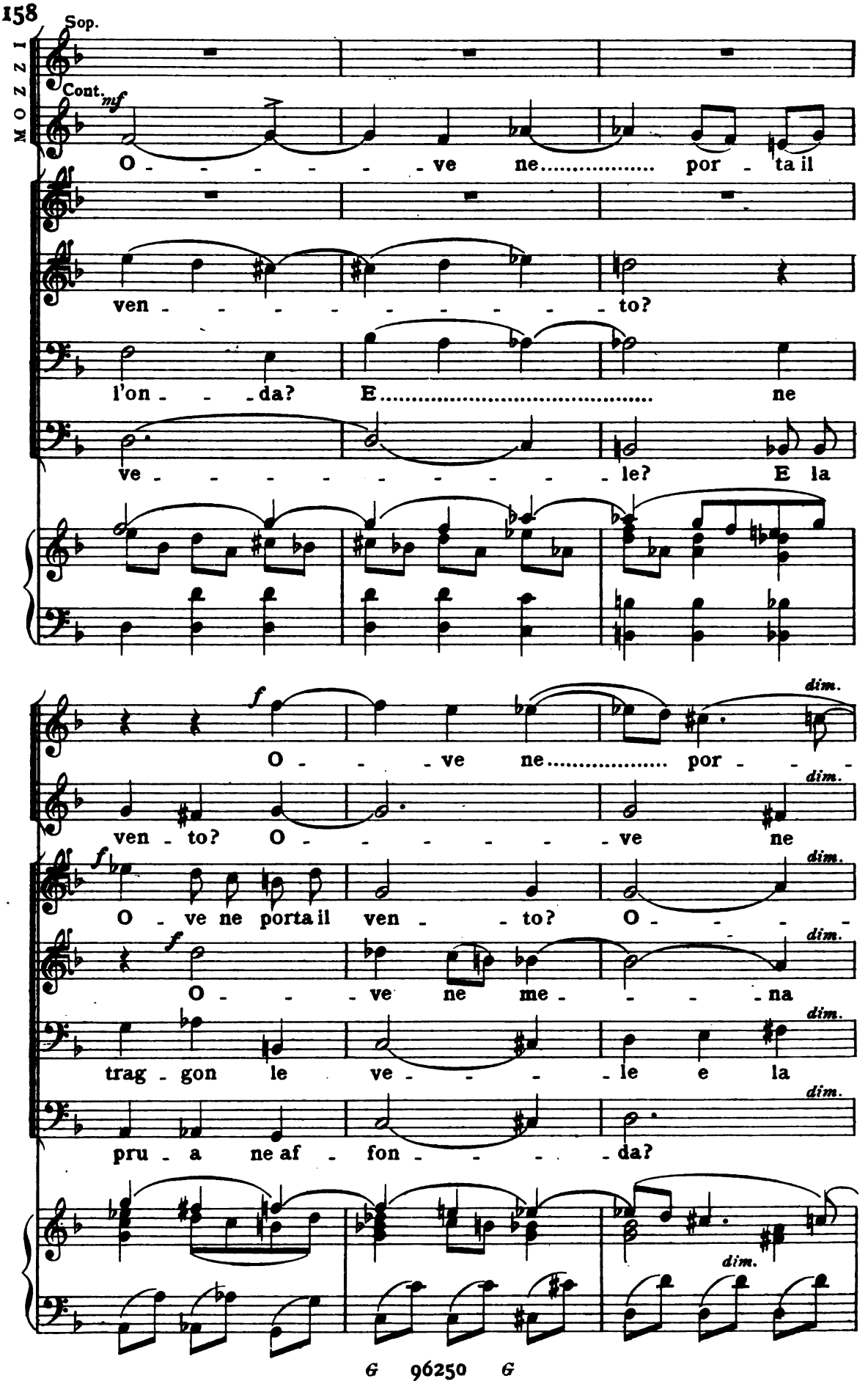

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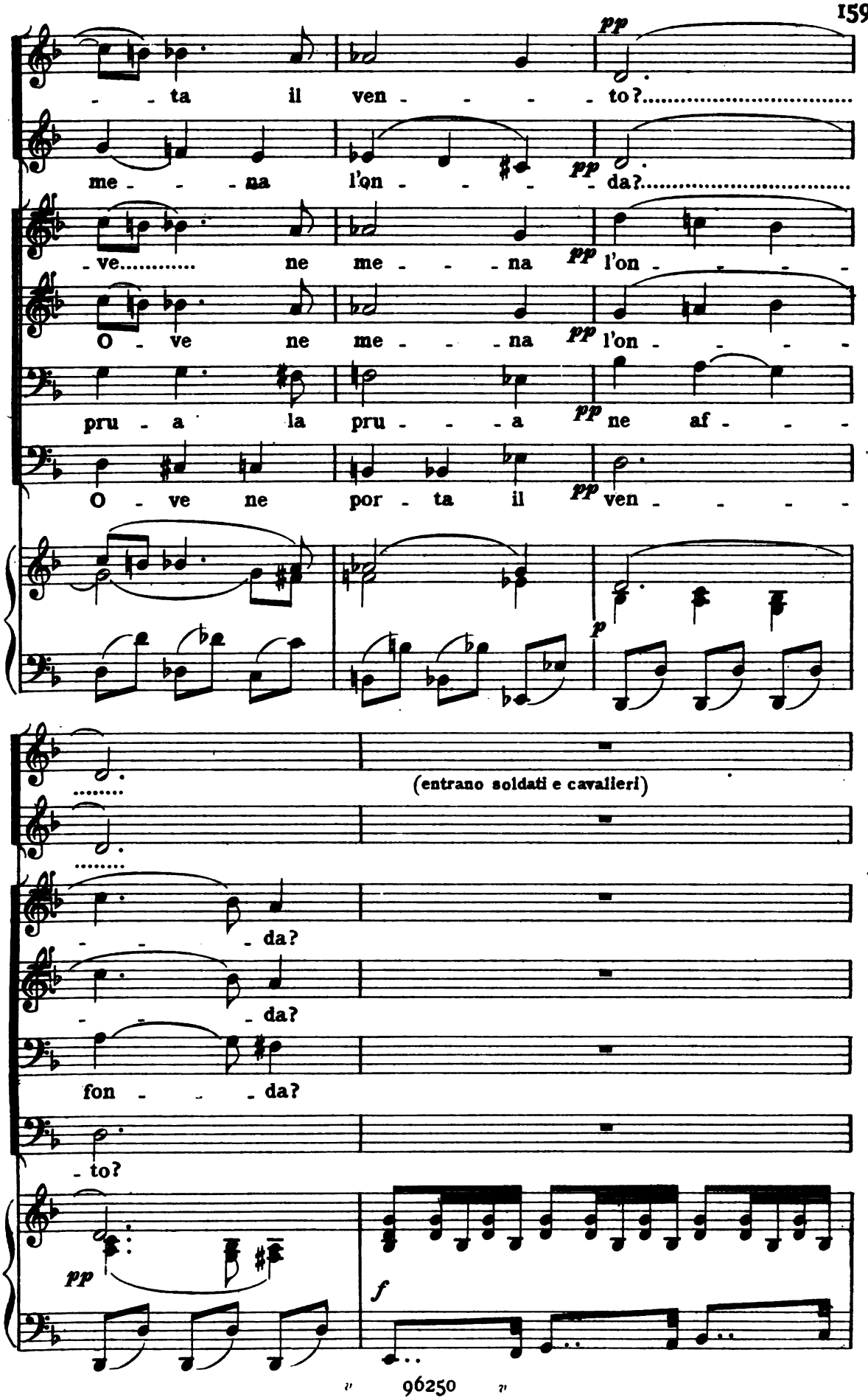

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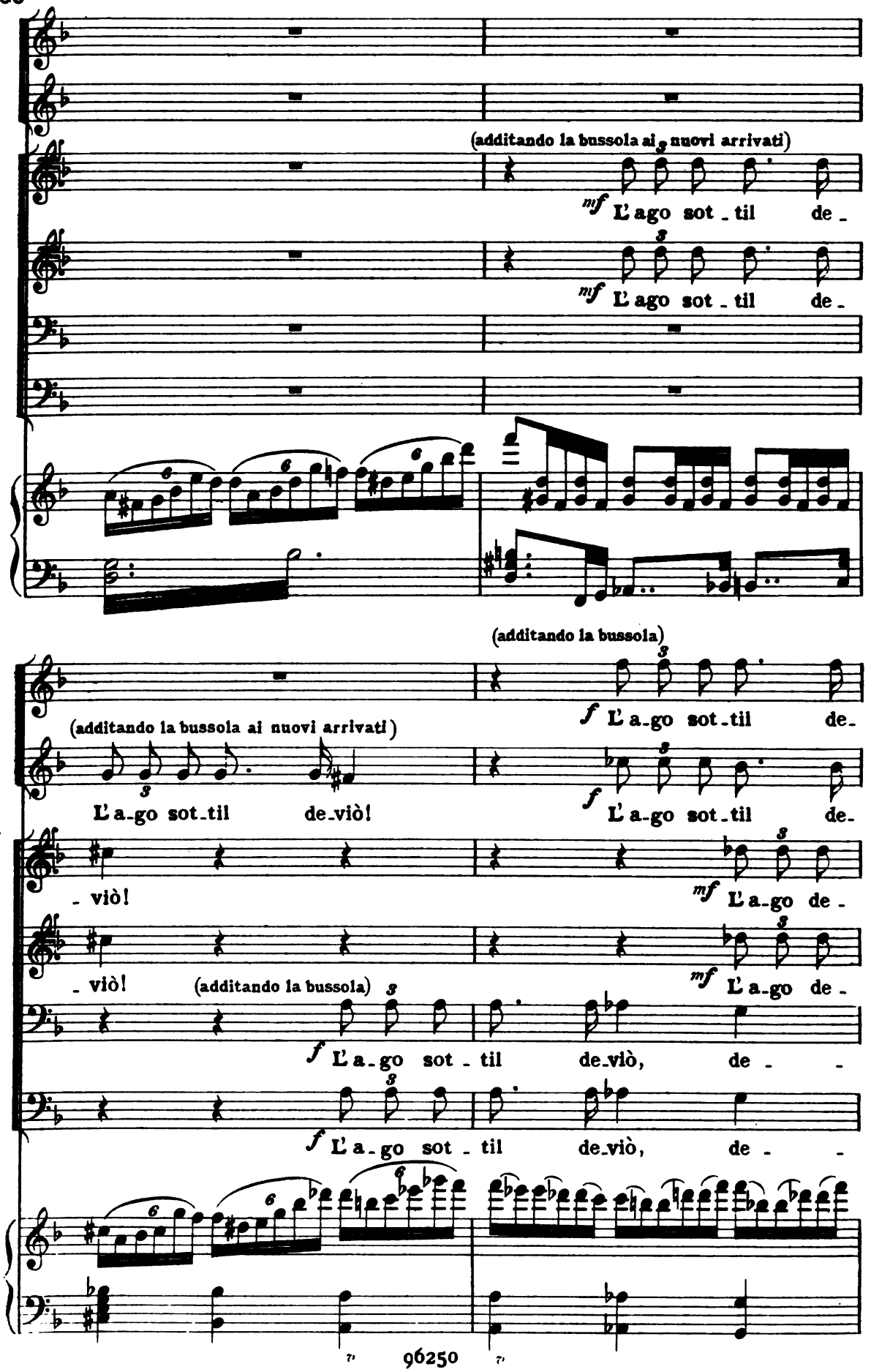

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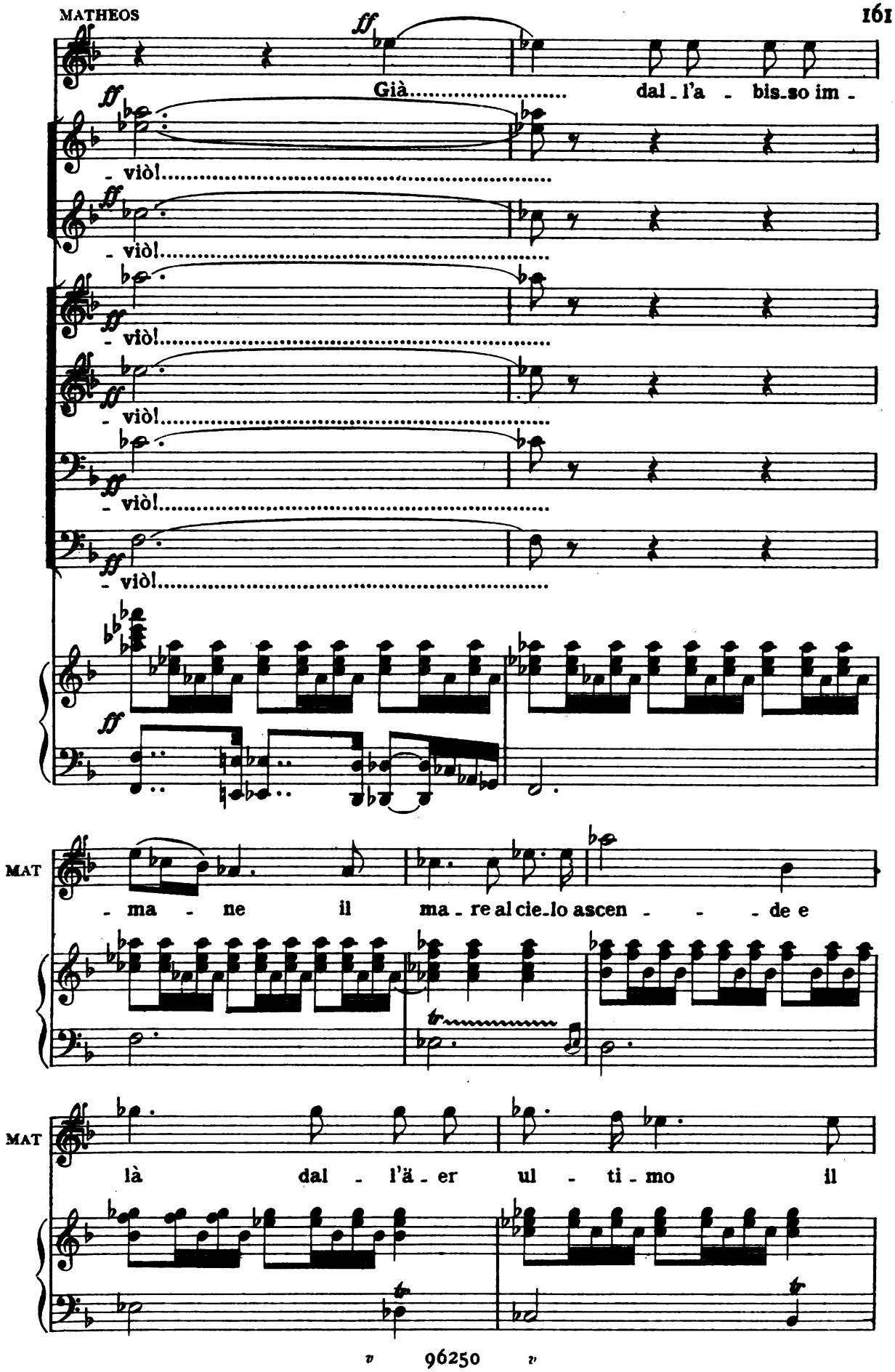

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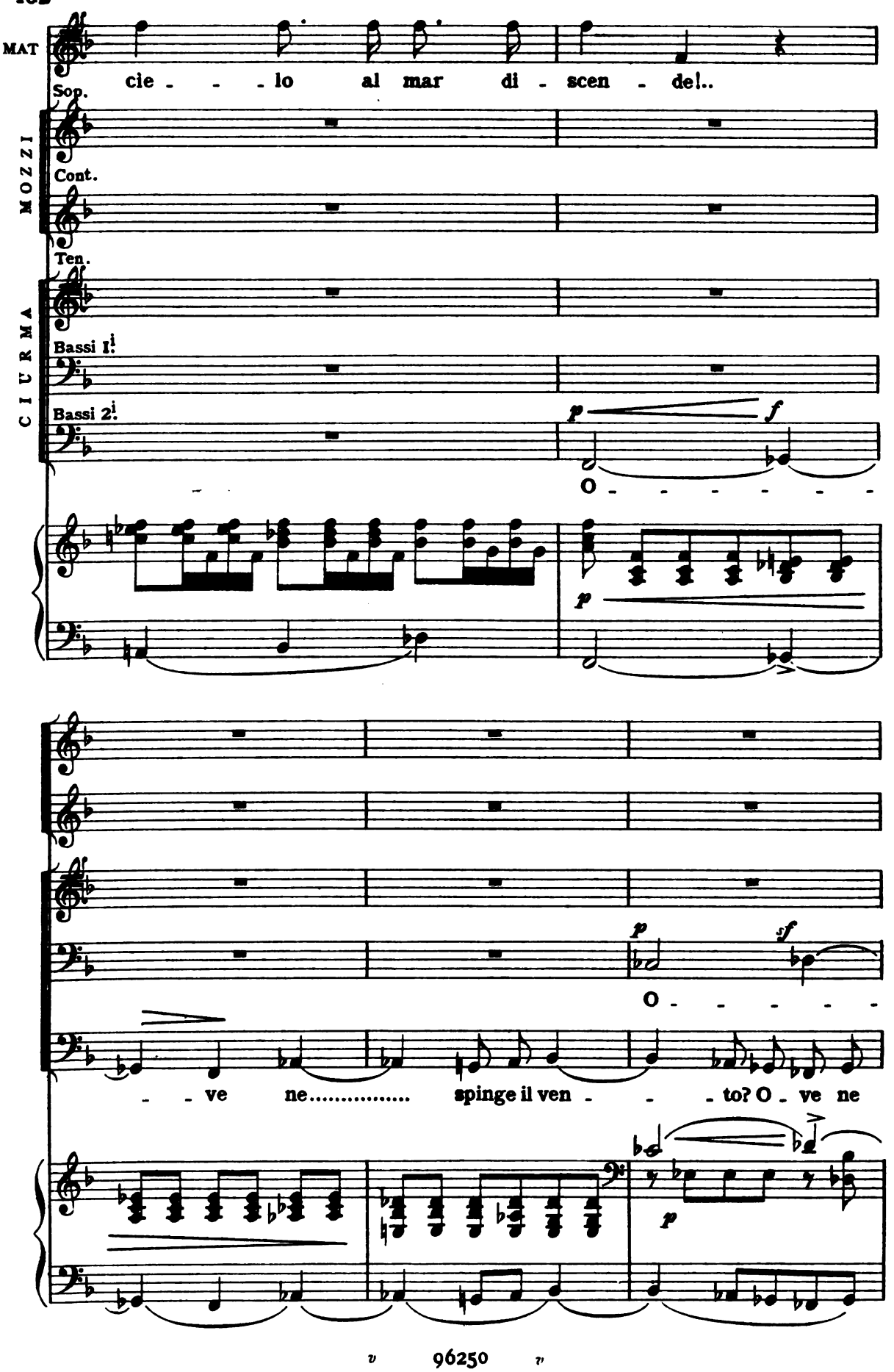

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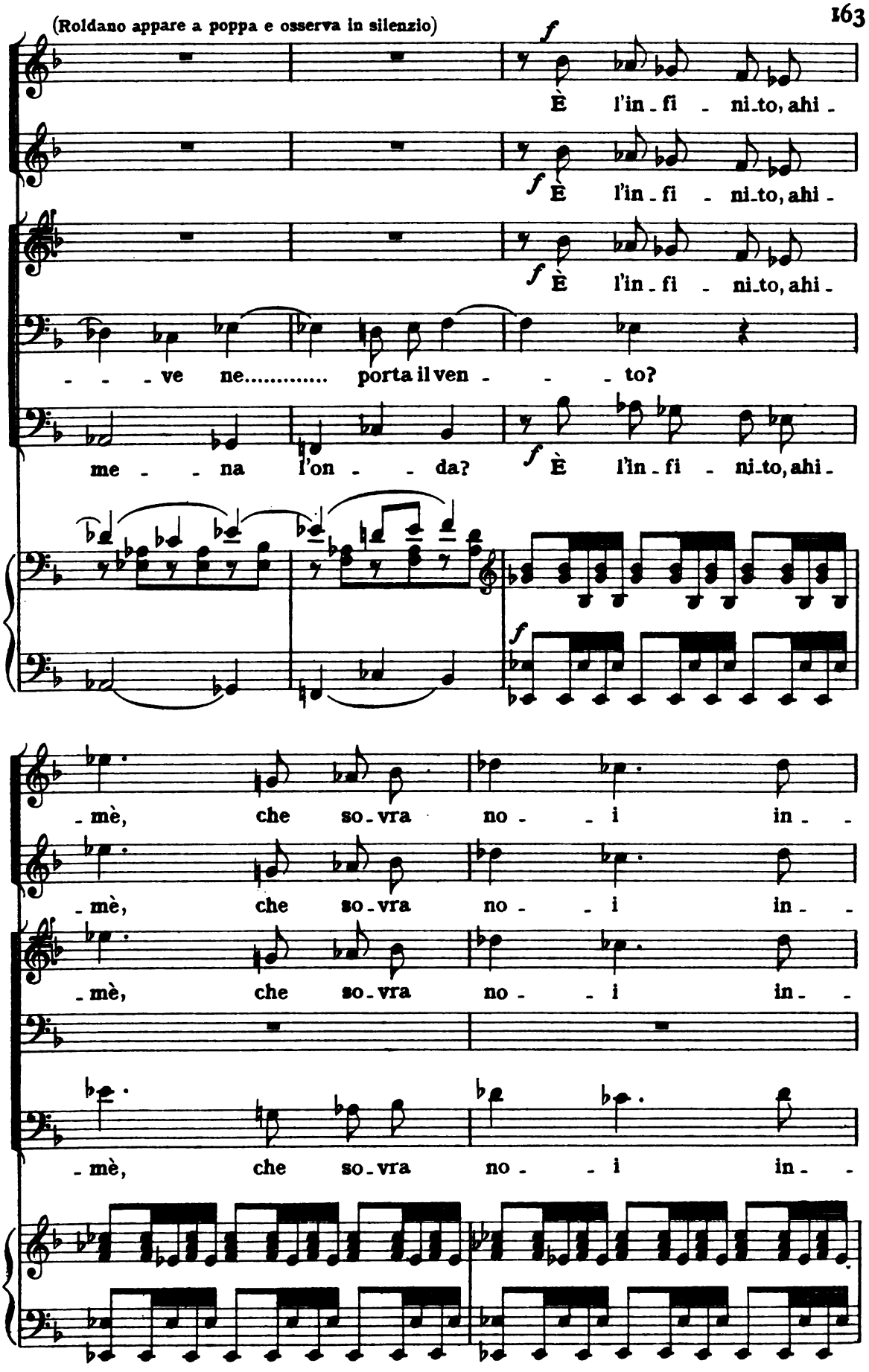
(Roldano appare a poppa e osserva in silenzio)



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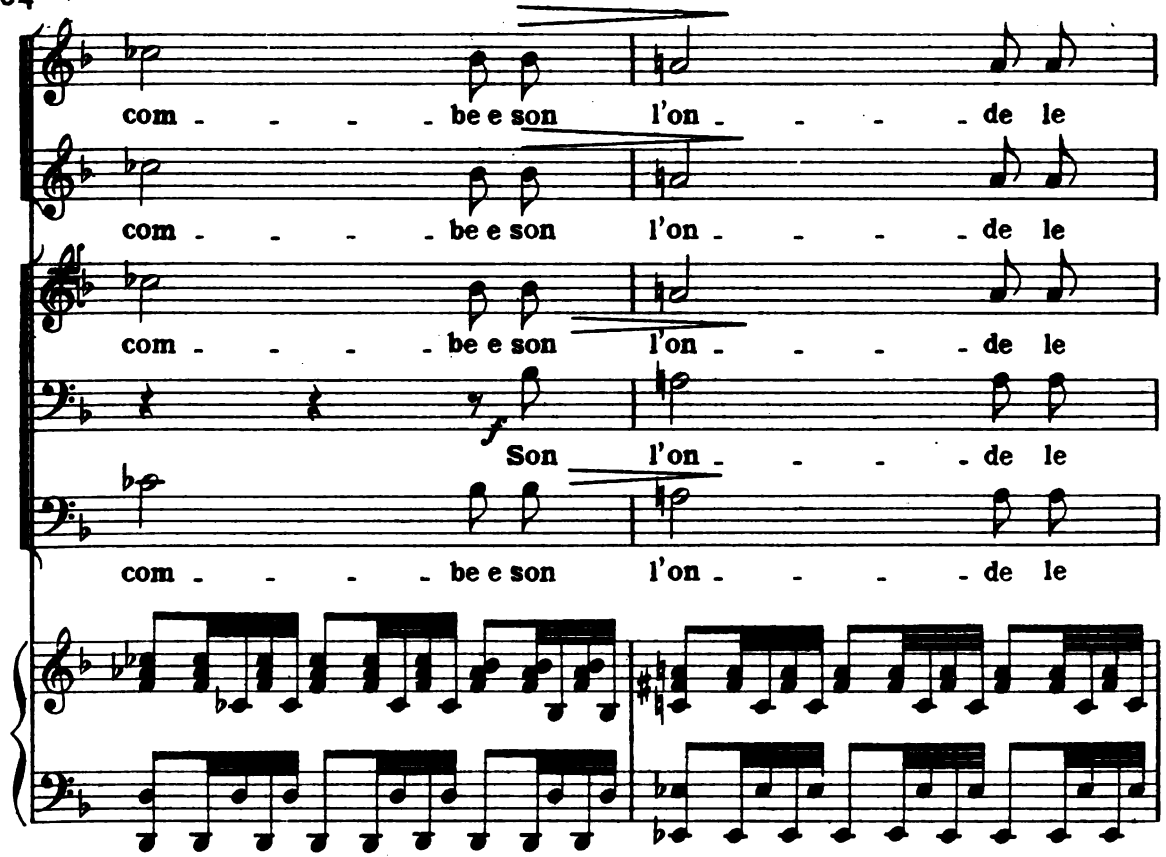

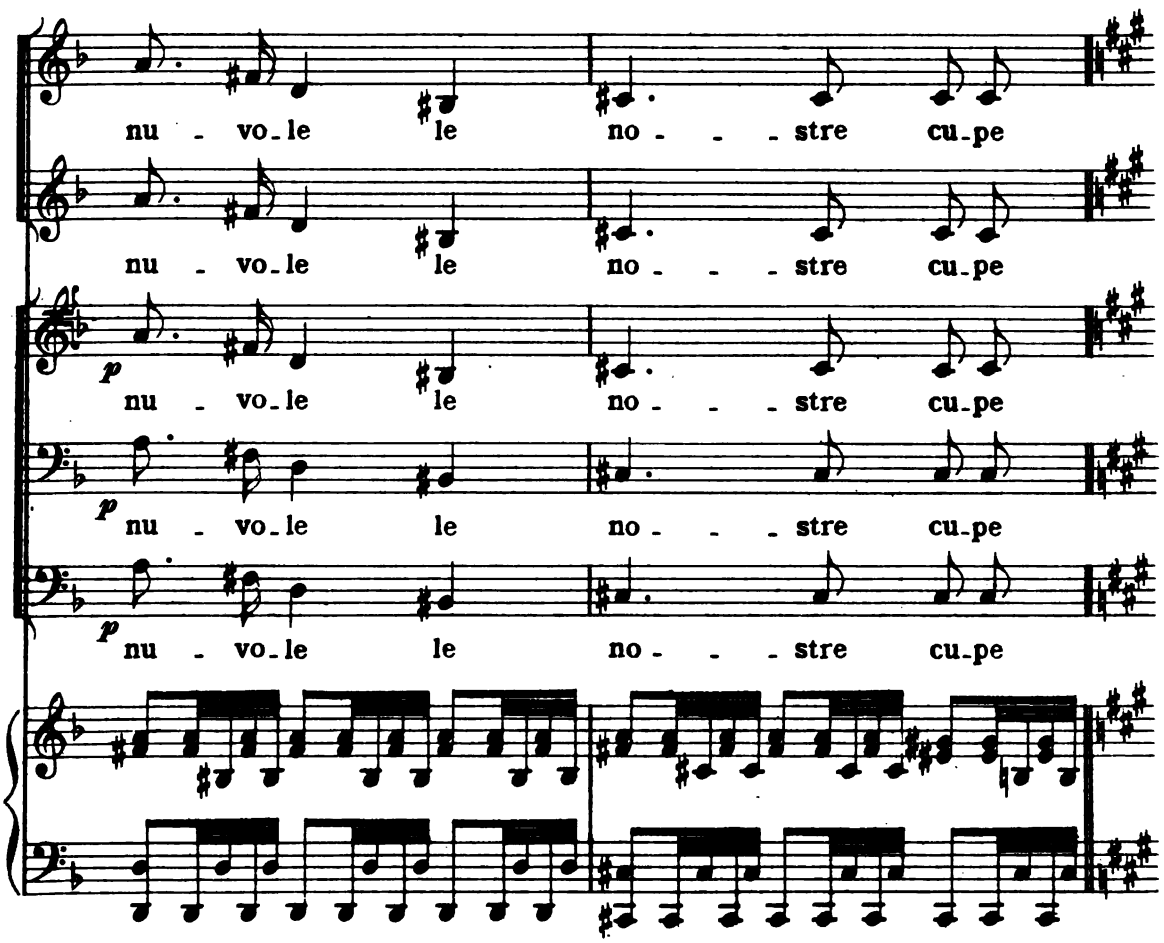

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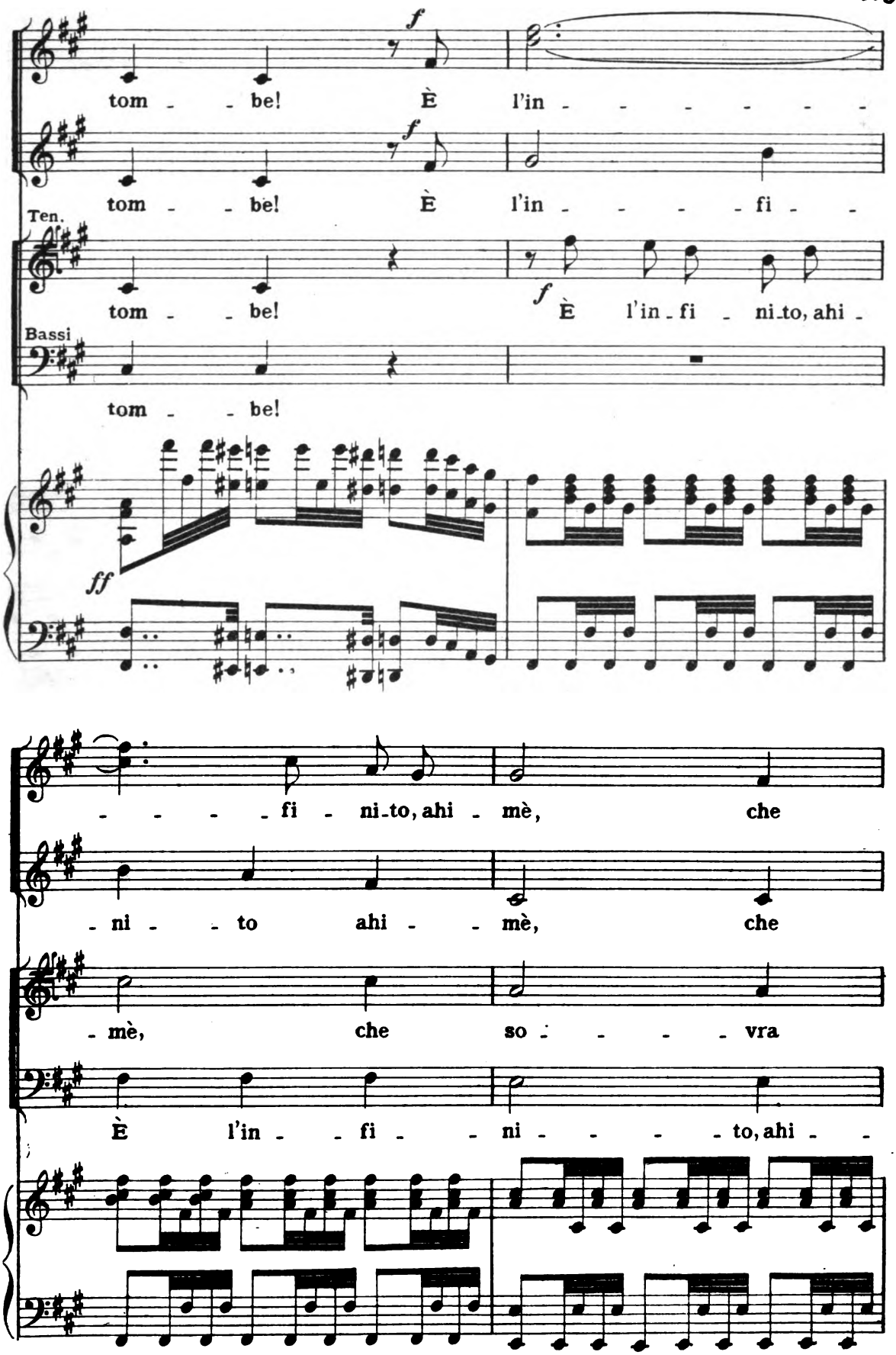

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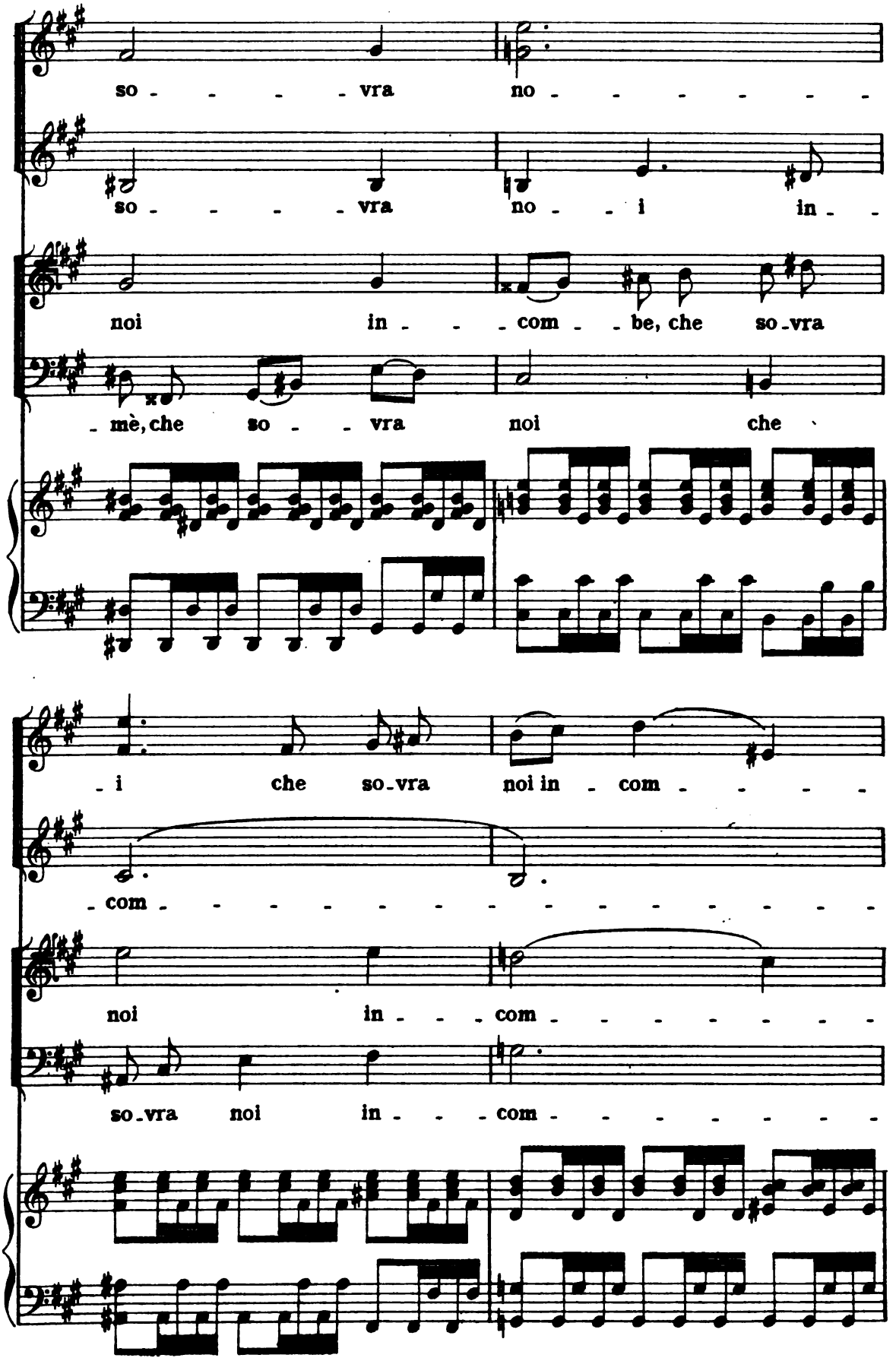

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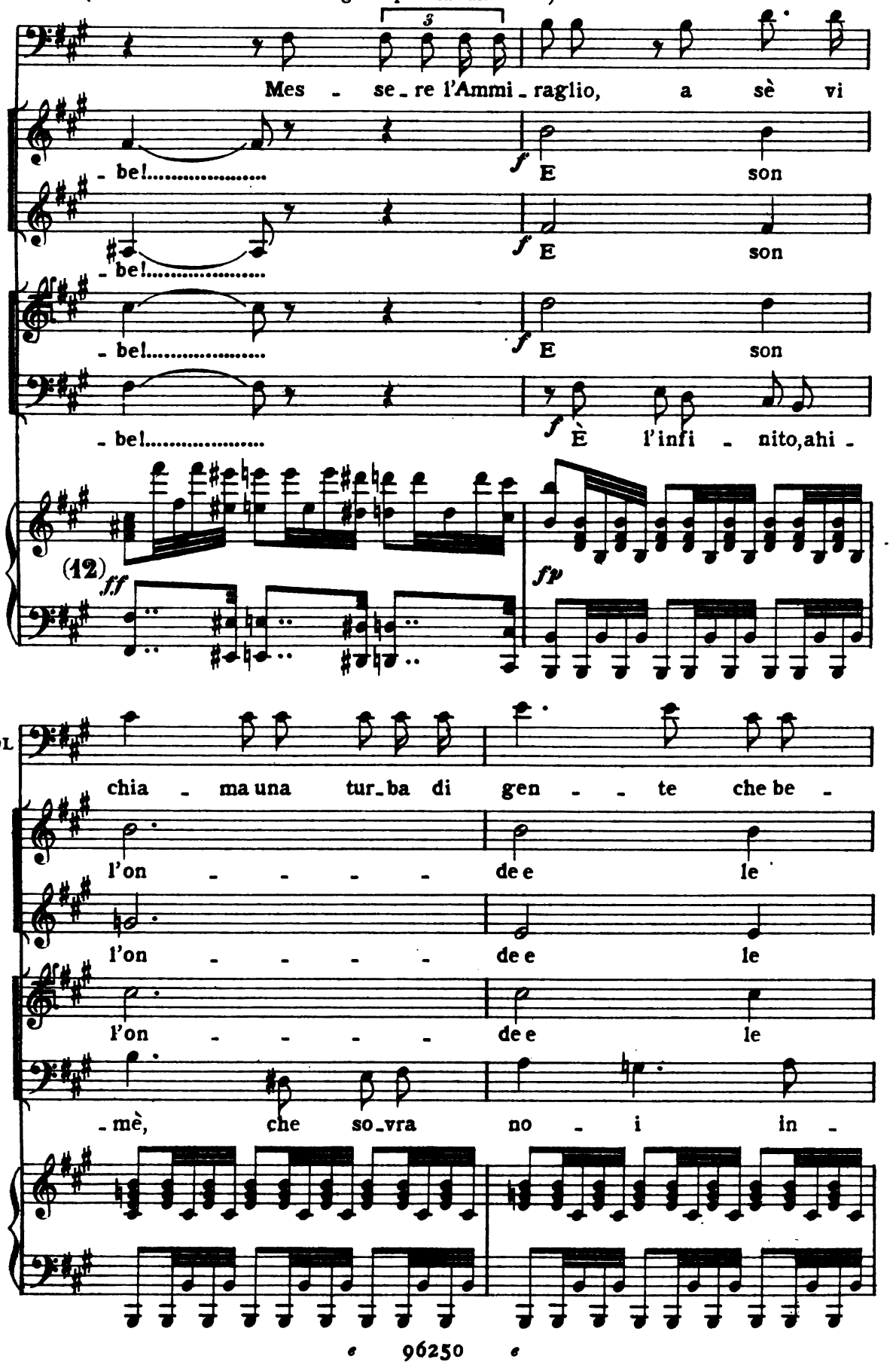
ROL. (si avvicina alla cabina ammiraglia e picchia chiamando)



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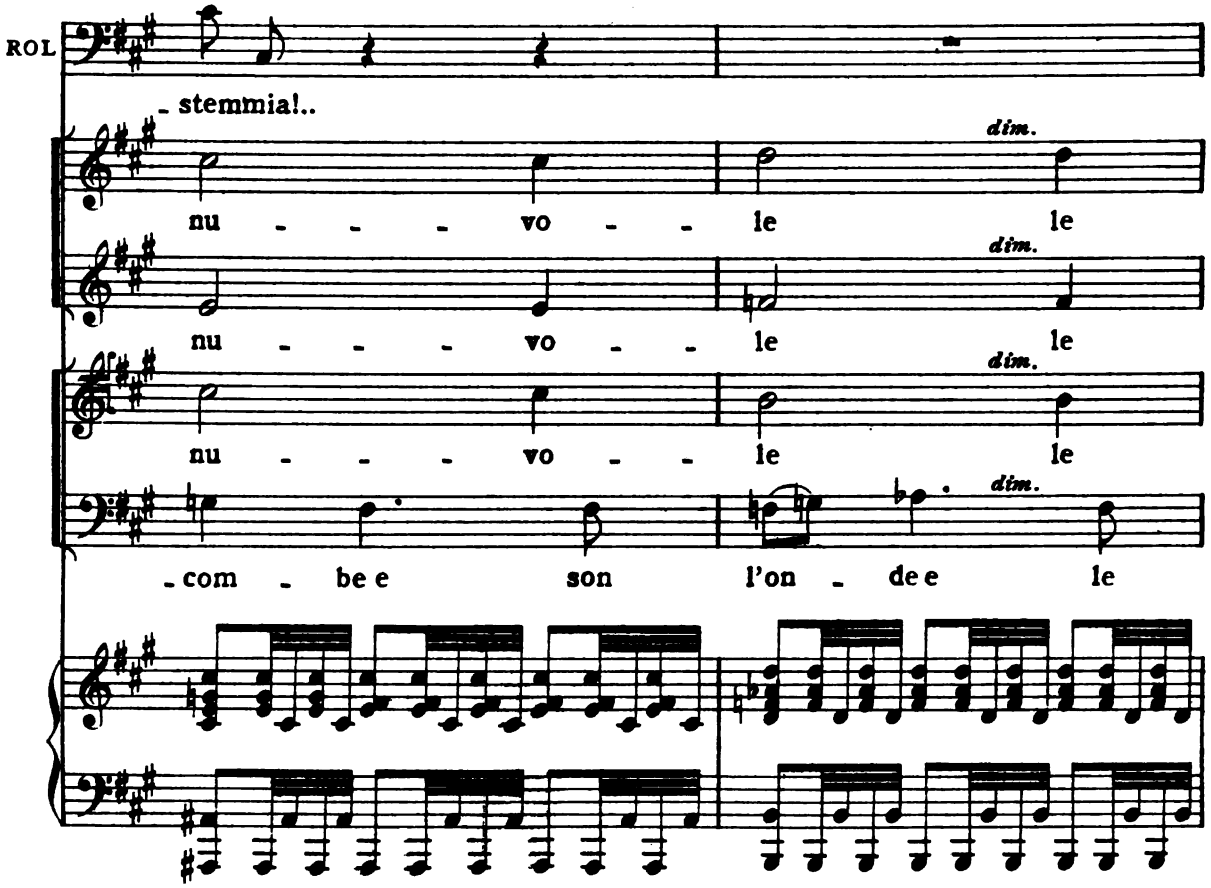
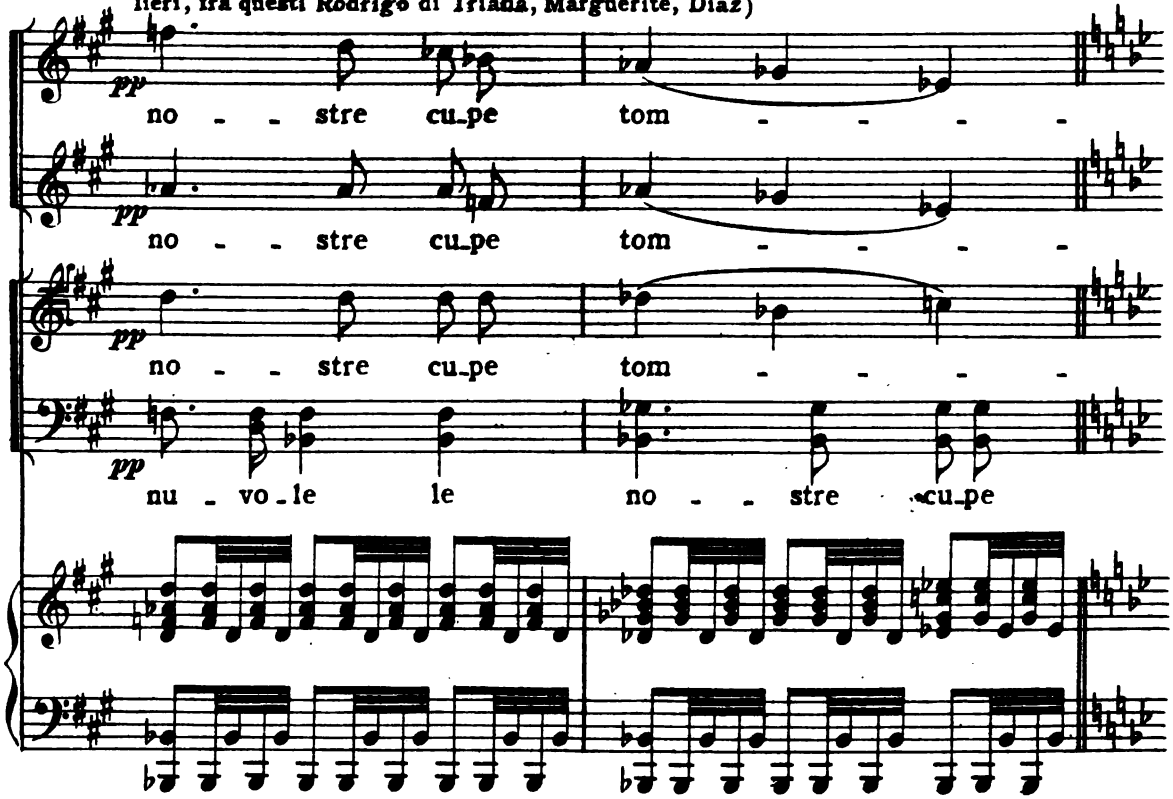


(la porta della cabina si apre e vi appare Colombo. A poppa, di sotto coperta escono cavalieri, fra questi Rodrigo di Triana, Marguerite, Diaz)



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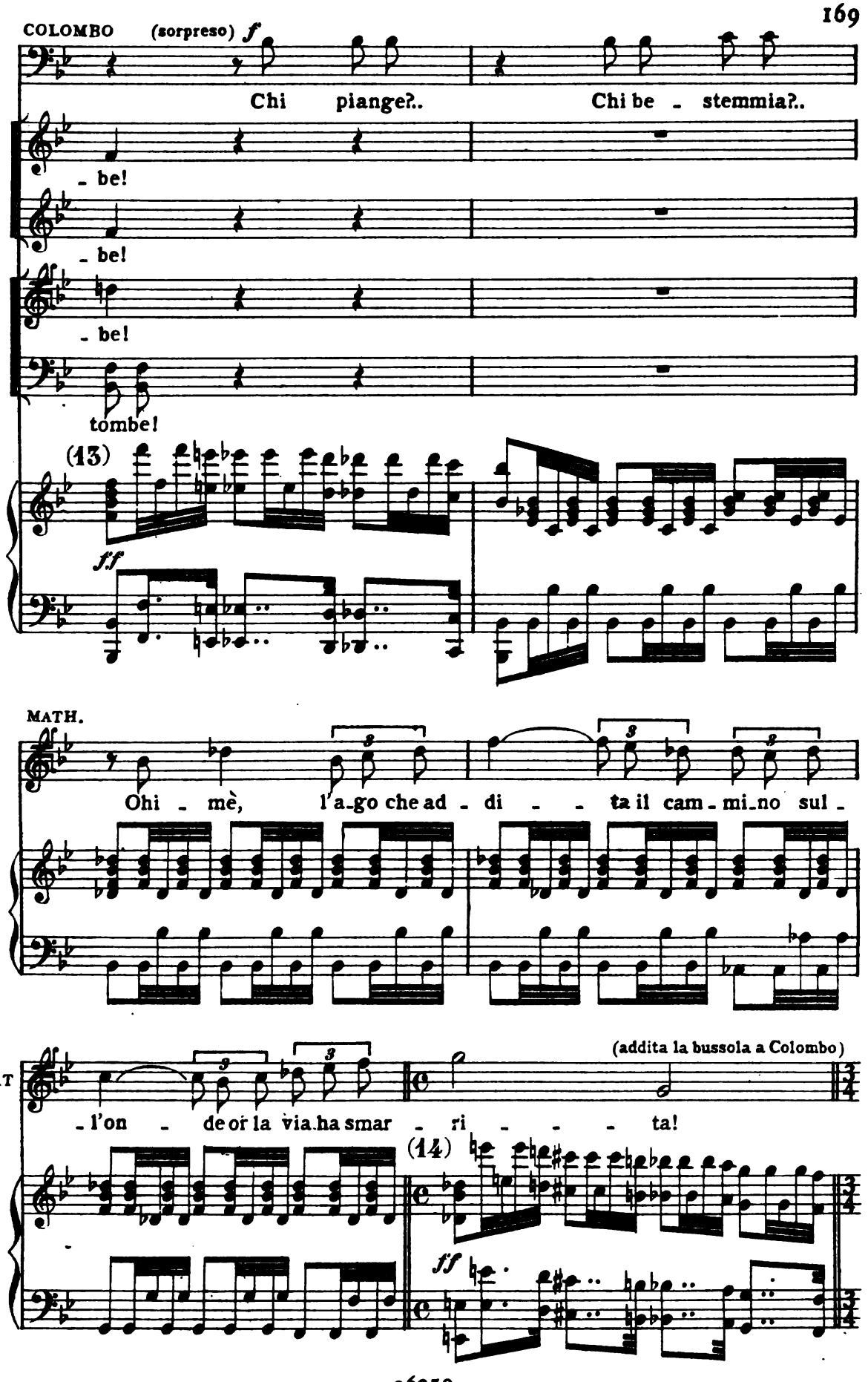

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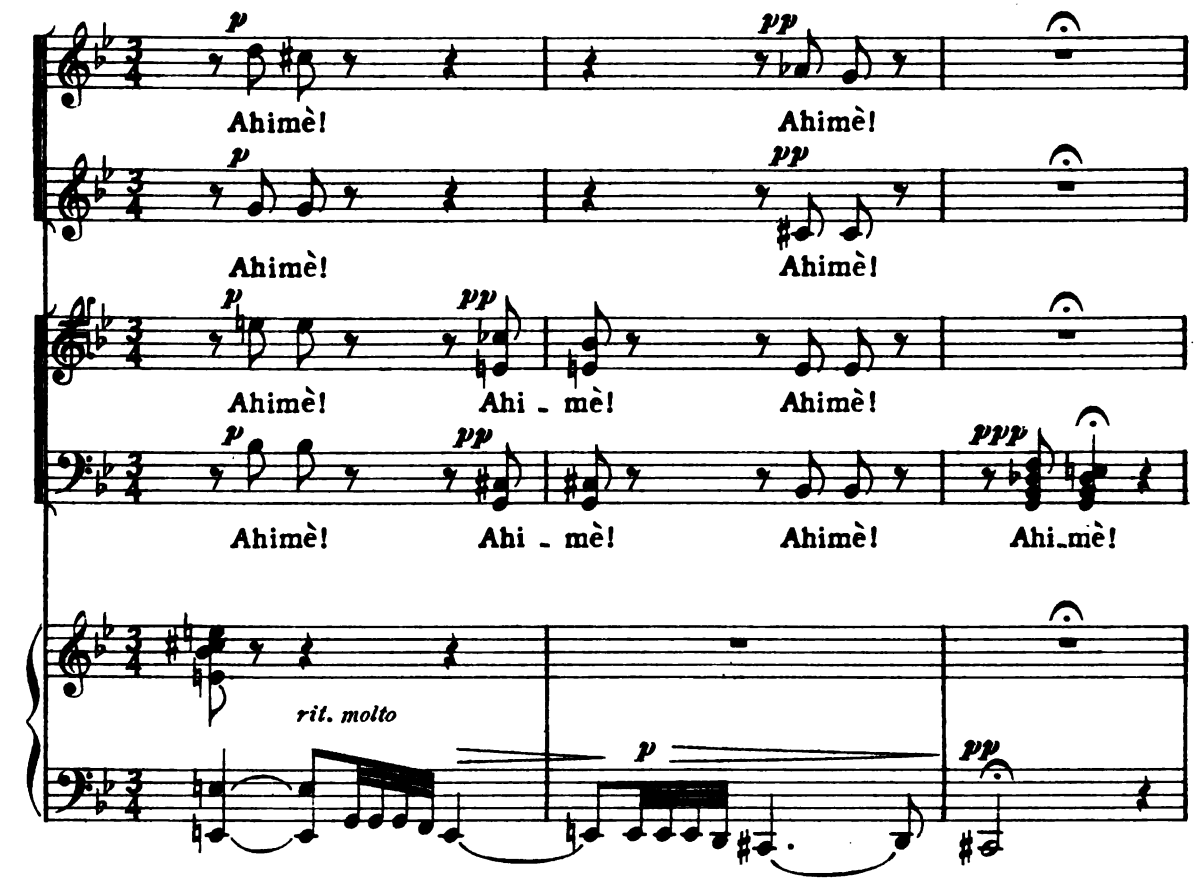

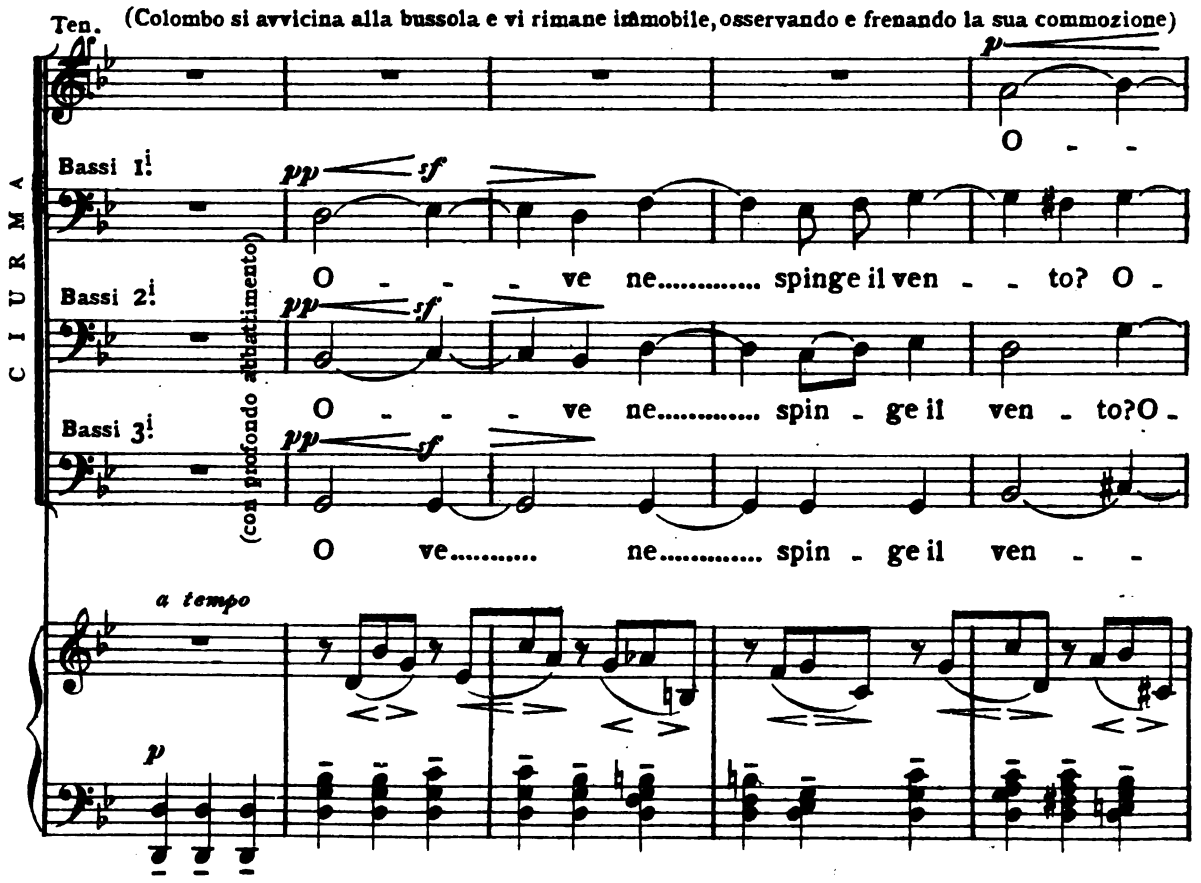

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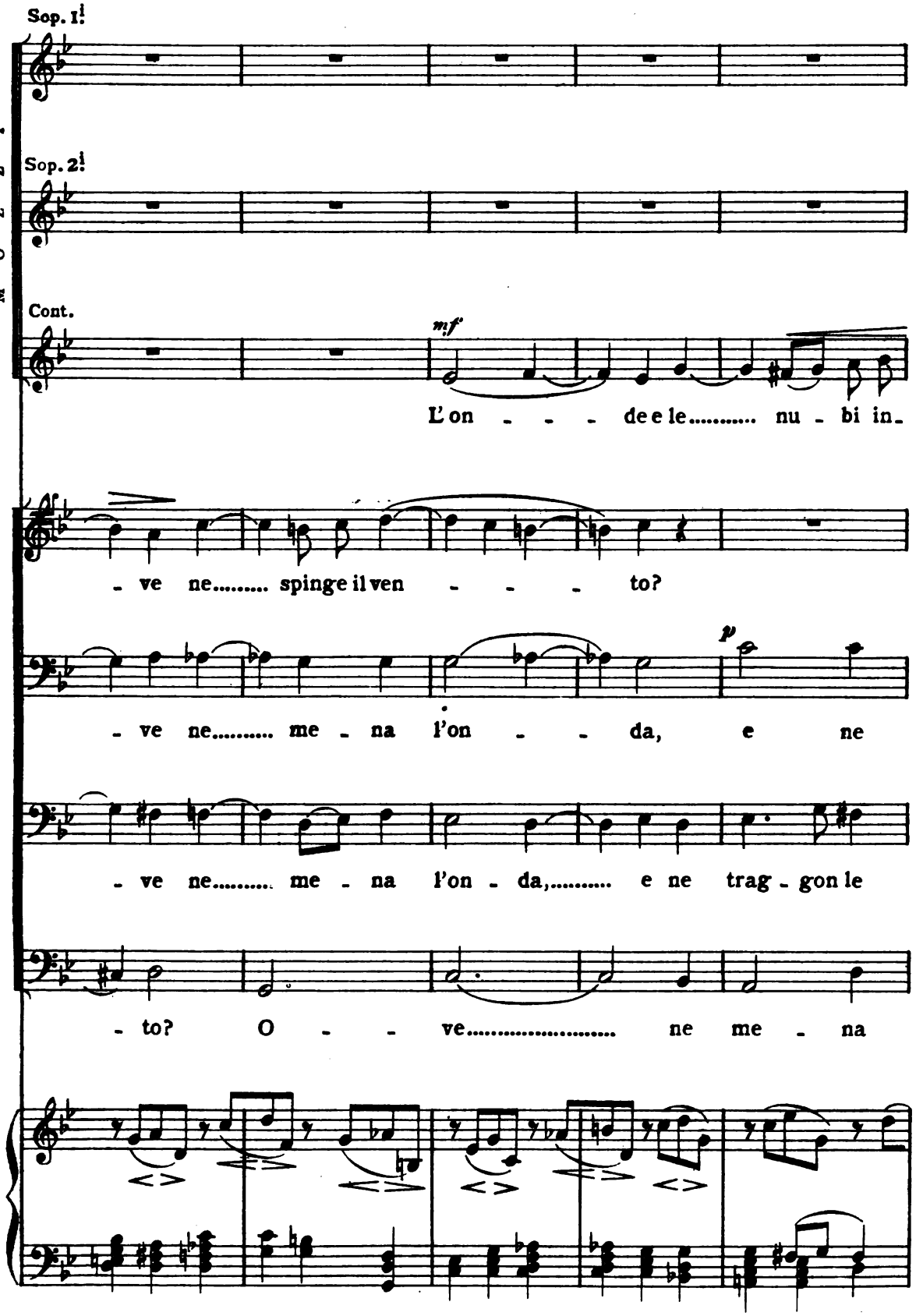

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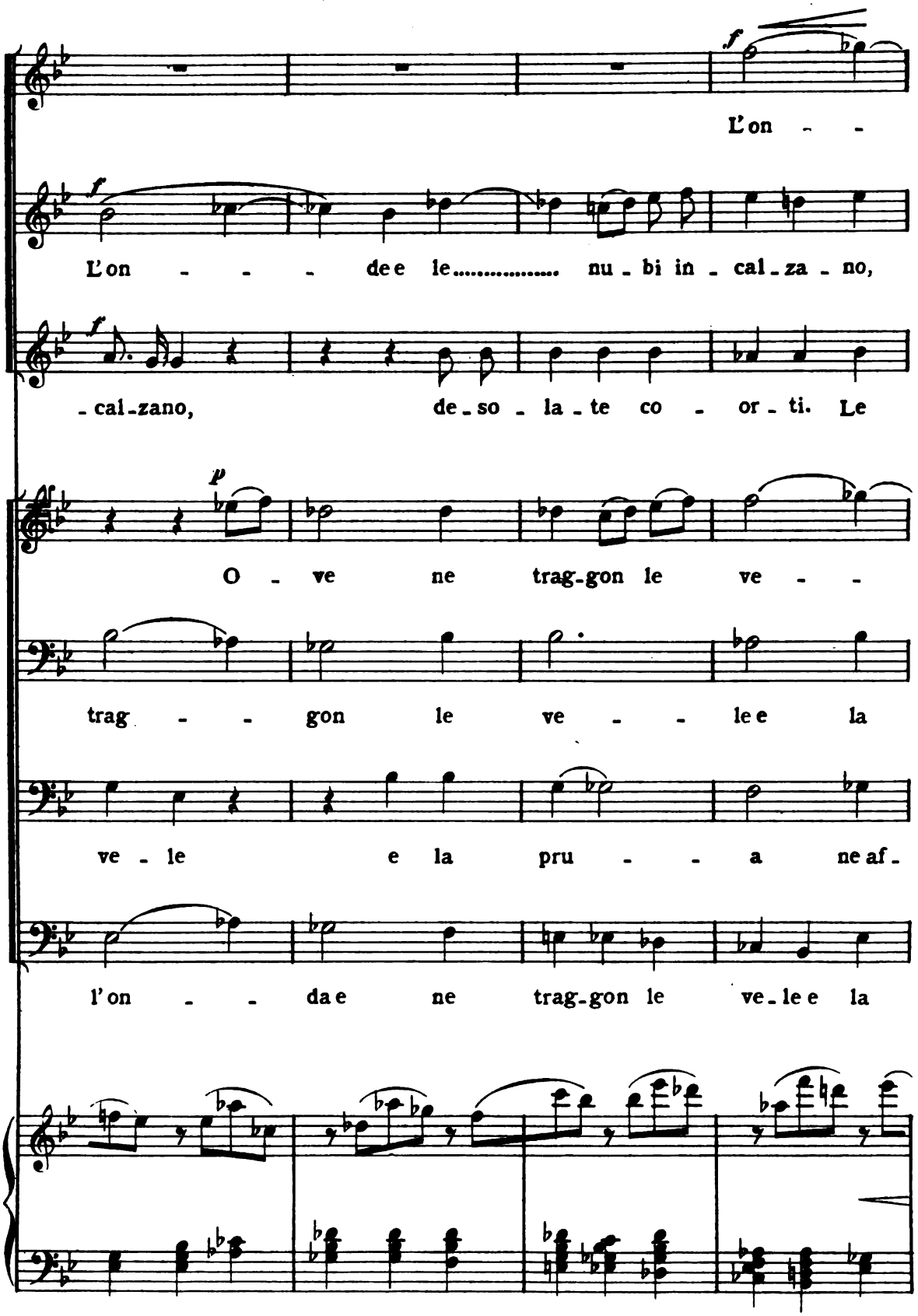

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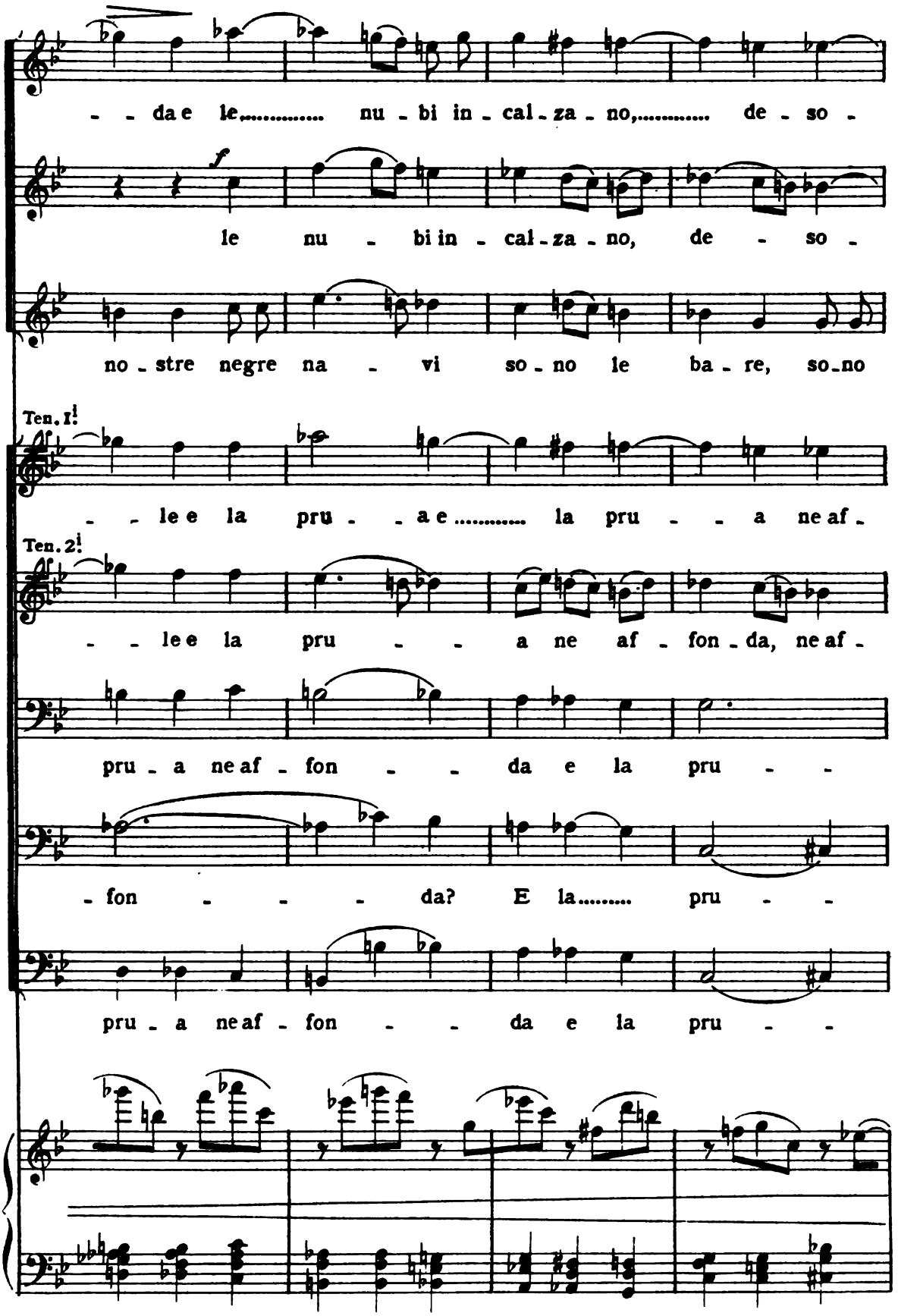

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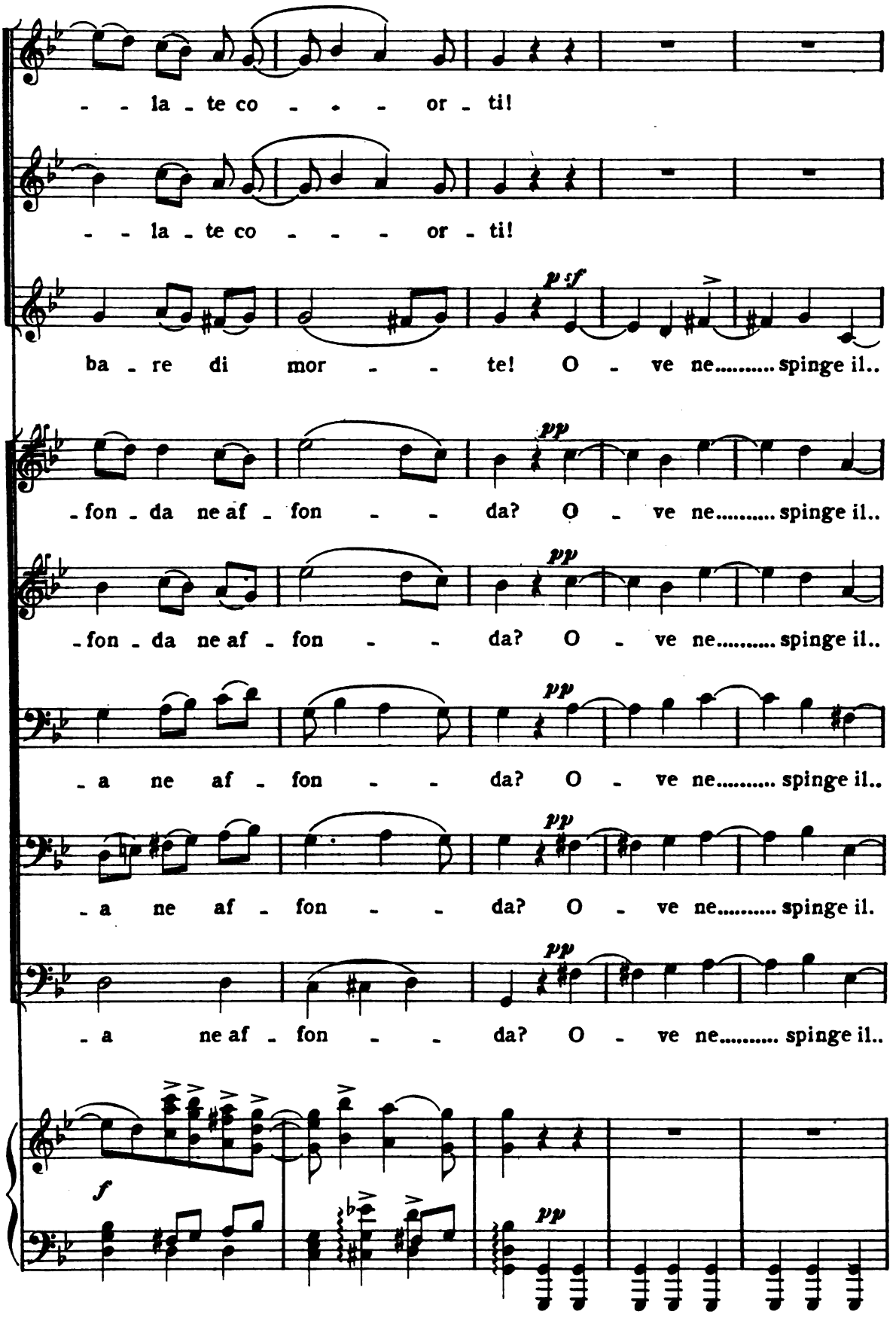

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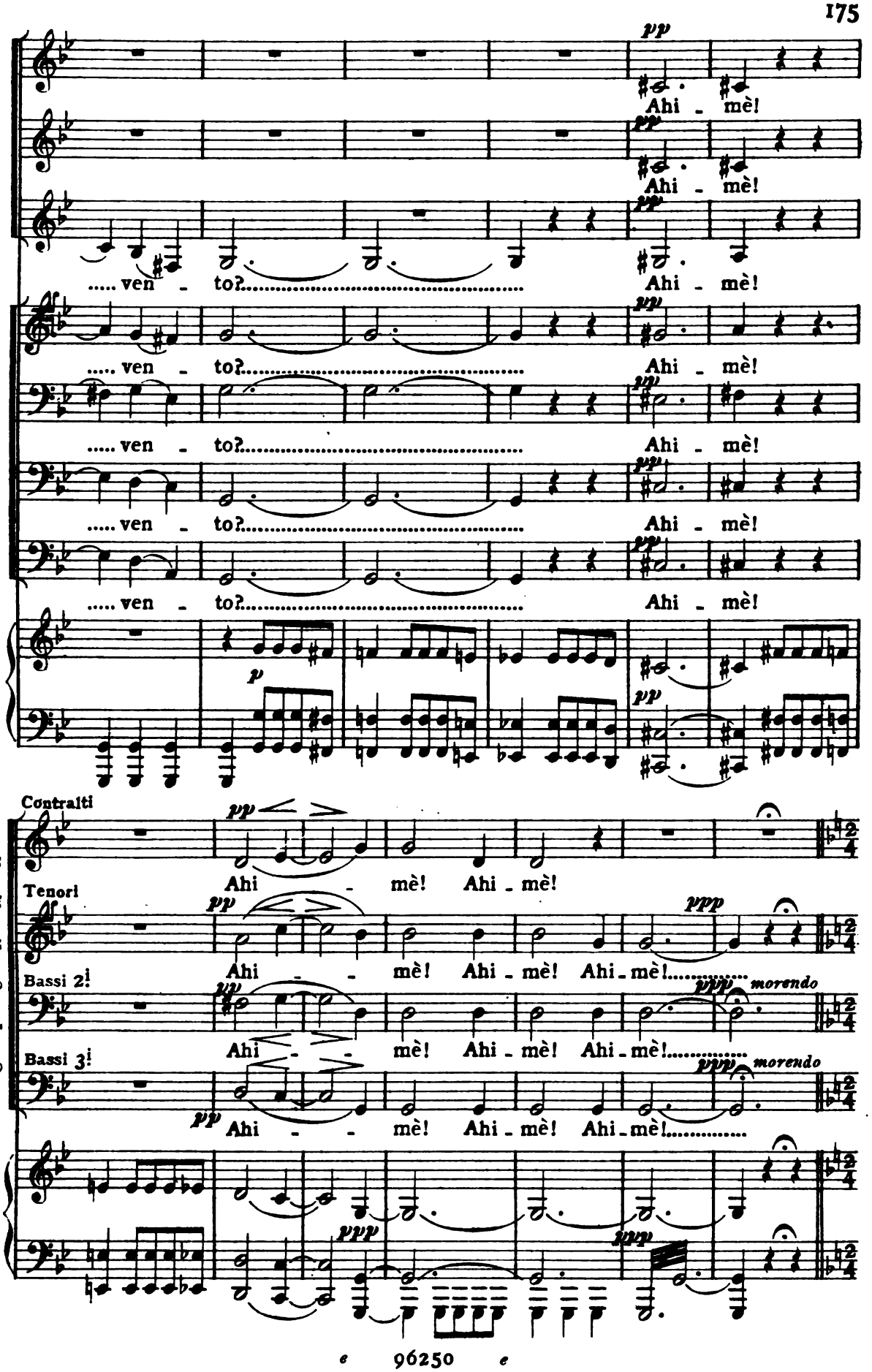

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(vedendo piangere alcuni, si avvicina a loro)

COL. REC.vo LARGO

Per - chè piangete igna-vi? Per-chè tanto sgomento?

LARGO col canto f

(sorride e siede sopra l'affusto di una spingarda e accenna a voler parlare, indicando alla ciurma e ai cavalieri e agli armigeri, che lo attorniano curiosi, la bussola. Roldano, in disparte, sta curiosamente osservando e indicando la ciurma attenta e curiosa a Marguerite e Diaz, e sogghignando)

Error...error fa - ta-le che la stel - la po - la-re sia secu - ro se-

fp

(si leva e additando il cielo sereno, scintillante di stelle)

-gnale nel cammi - no del mare!

pp

ALL.tto SCHERZOSO ♩. = 88

p Aman lassù le stel - le, ed han-no amo - ri stra - ni,

ALL.tto SCHERZOSO ♩. = 88

p rit.

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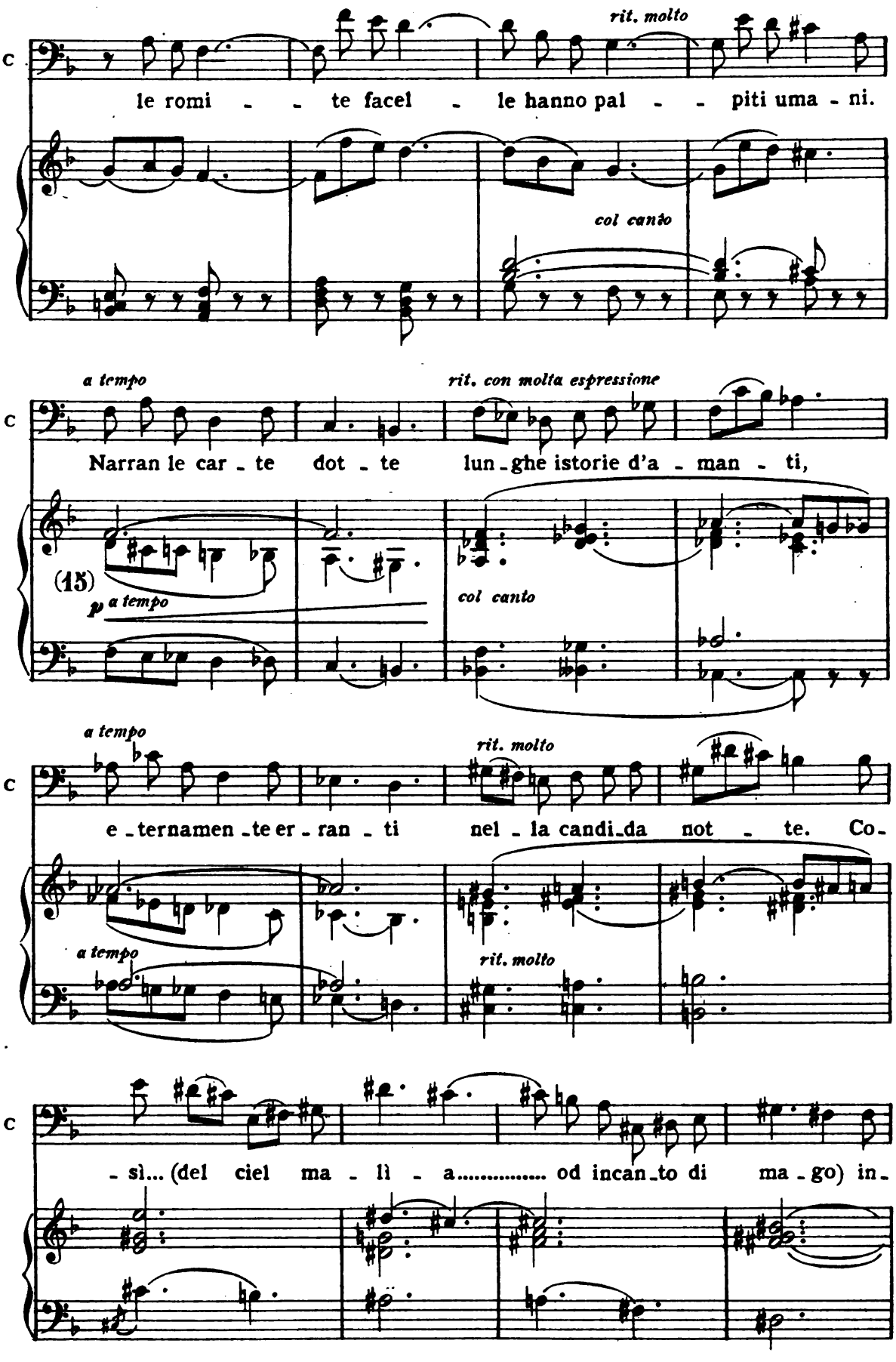

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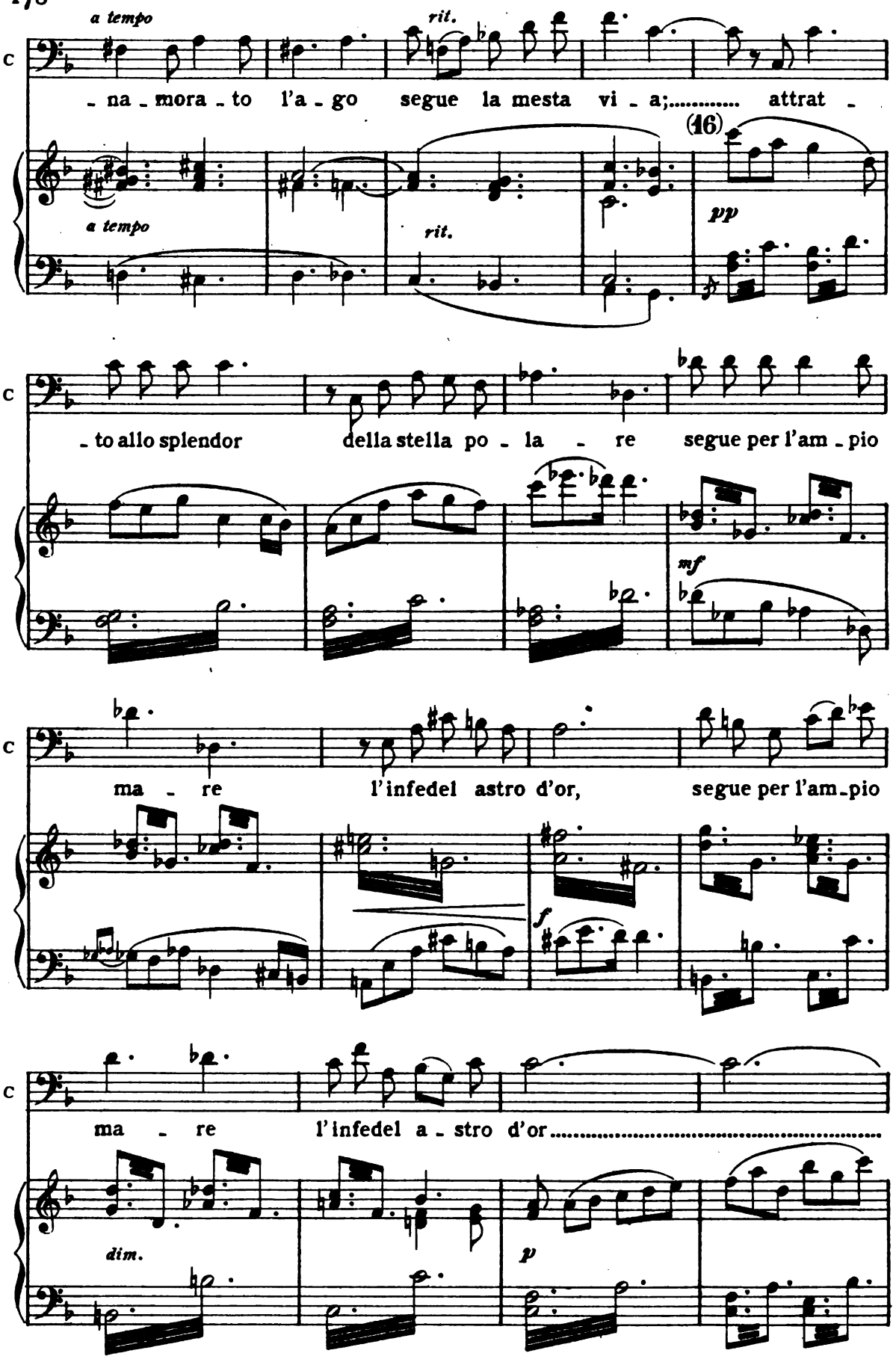

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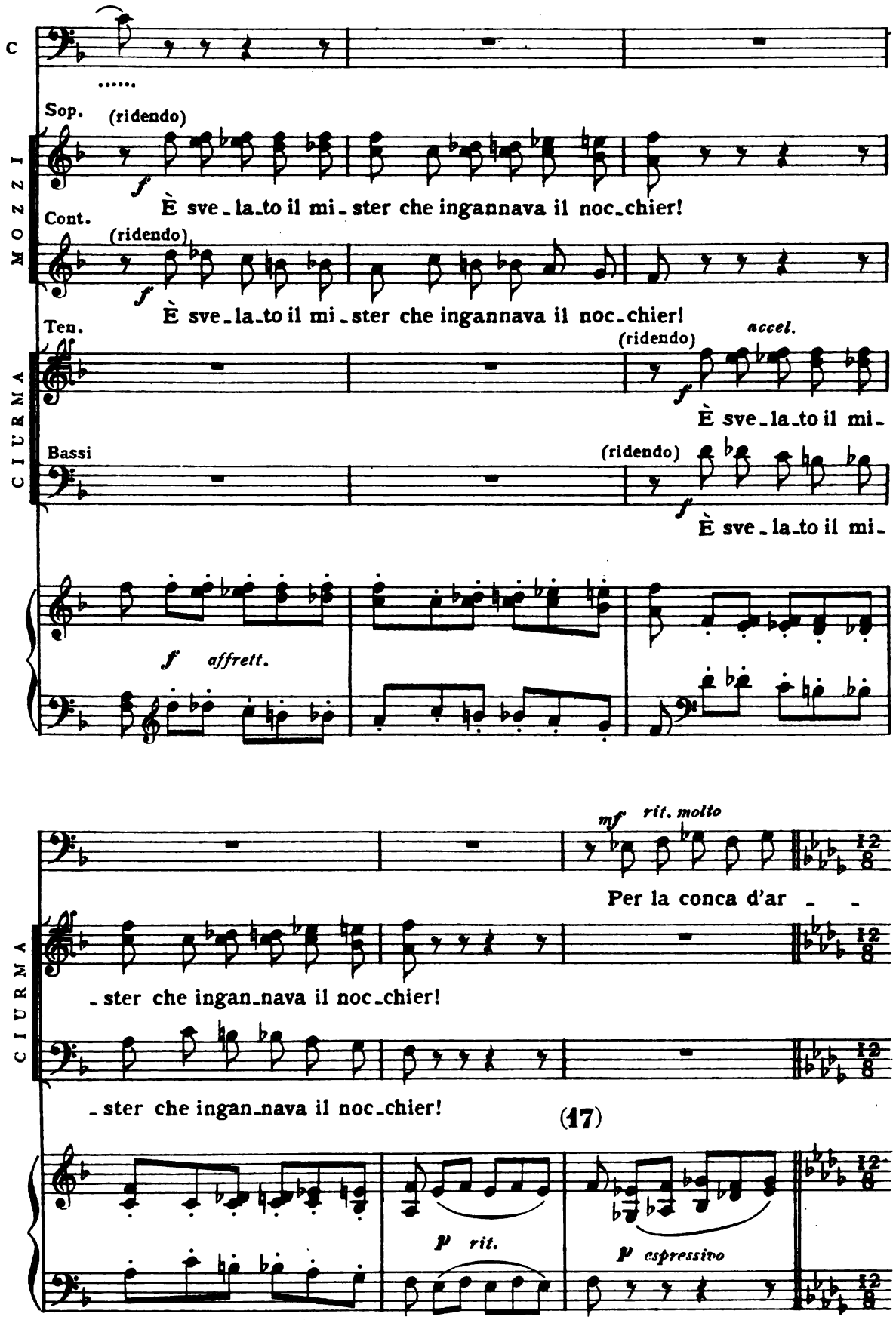

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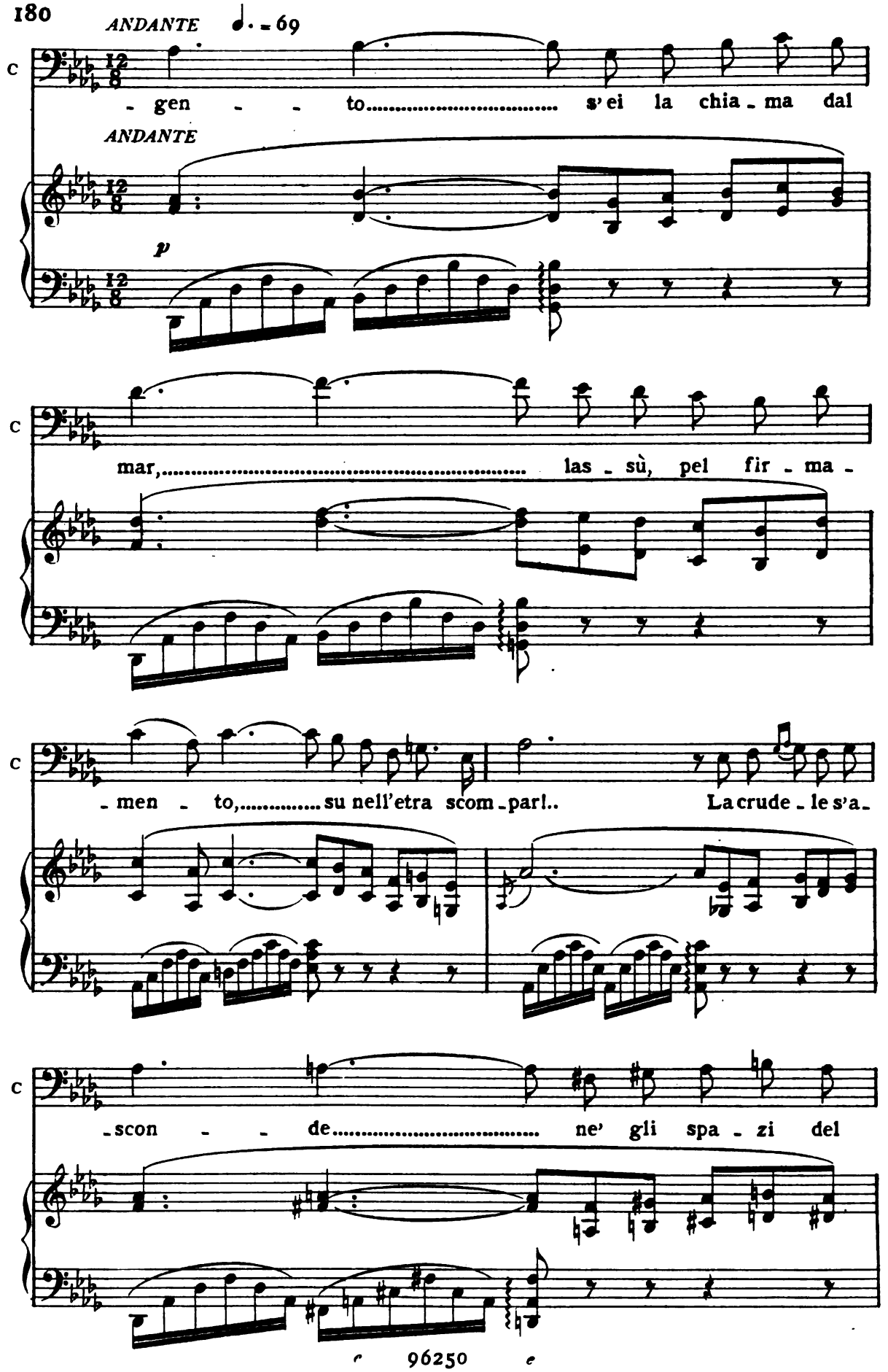

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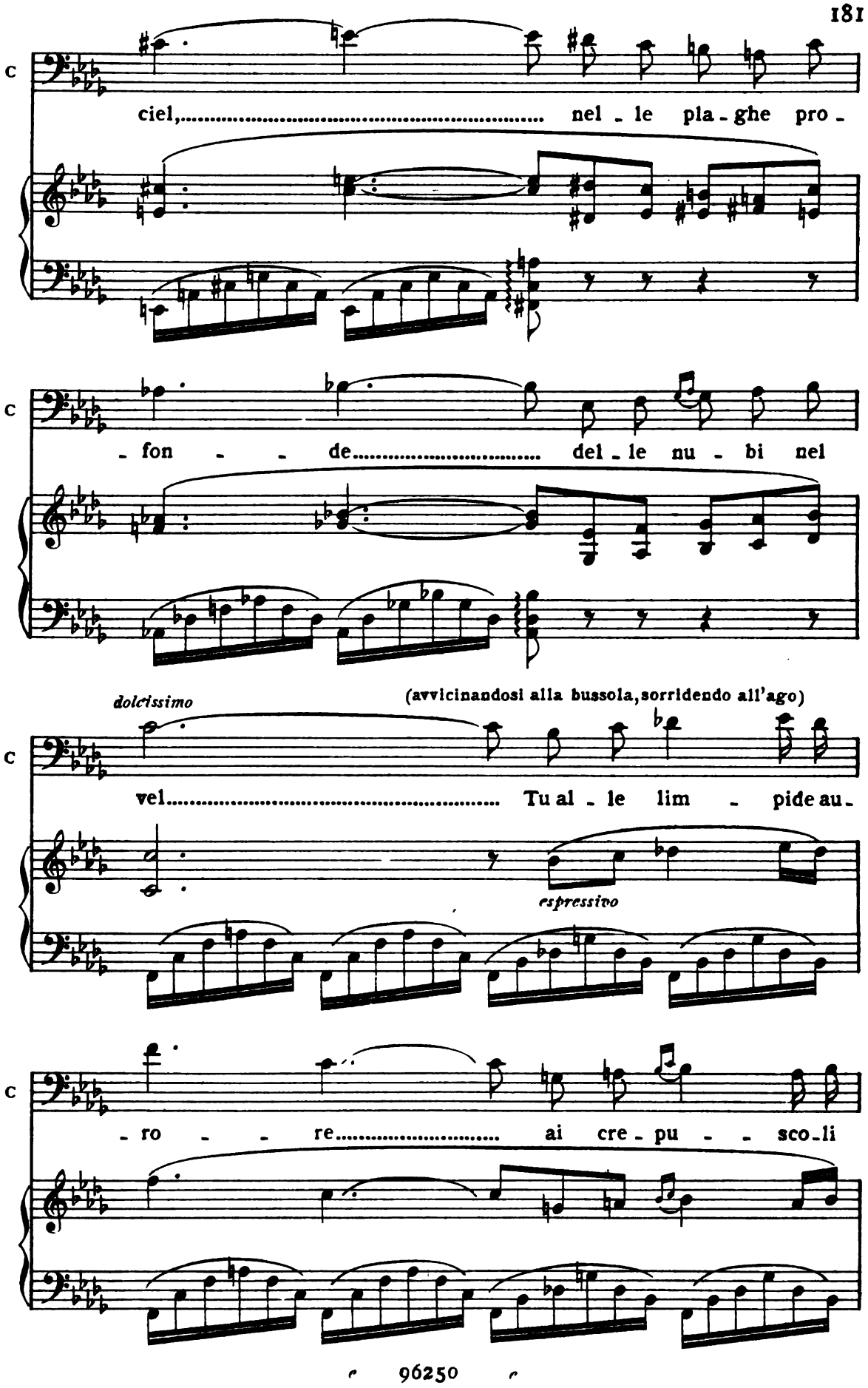

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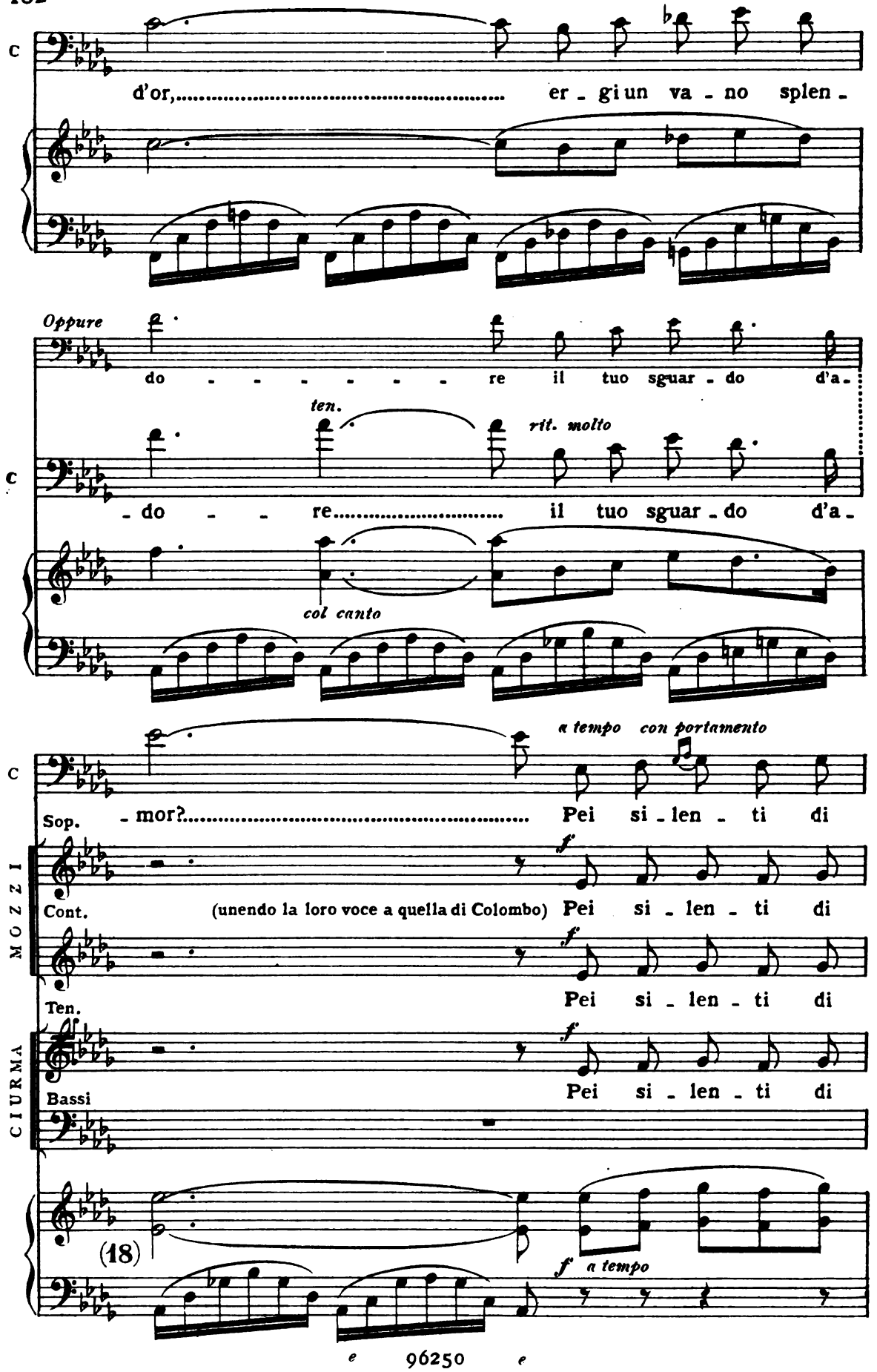

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vio - la..... in-fi-ni-ti sen-tier,..... la tua stel-la s'in-

vio - la..... in-fi-ni-ti sen-tier,..... la tua stella s'in-

vio - la in-fi-ni-ti sen-tier,..... la tua stella s'in-

vio - la..... in-fi-ni-ti sen-tier,..... la tua stel - la s'in-

Pei silen-ti di vio - la in-fini-ti sentier, la tua

f

♩. = 80

(verso la bussola) *f*

- vo - la,..... deso-lato noc-chier!.. Bal - za,

- vo - la,..... deso-lato noc-chier!..

- vo - la,..... deso-lato noc-chier!..

- vo - la,..... deso-lato noc-chier!..

stel la s'in-vo - - la!..

♩. = 80

mf

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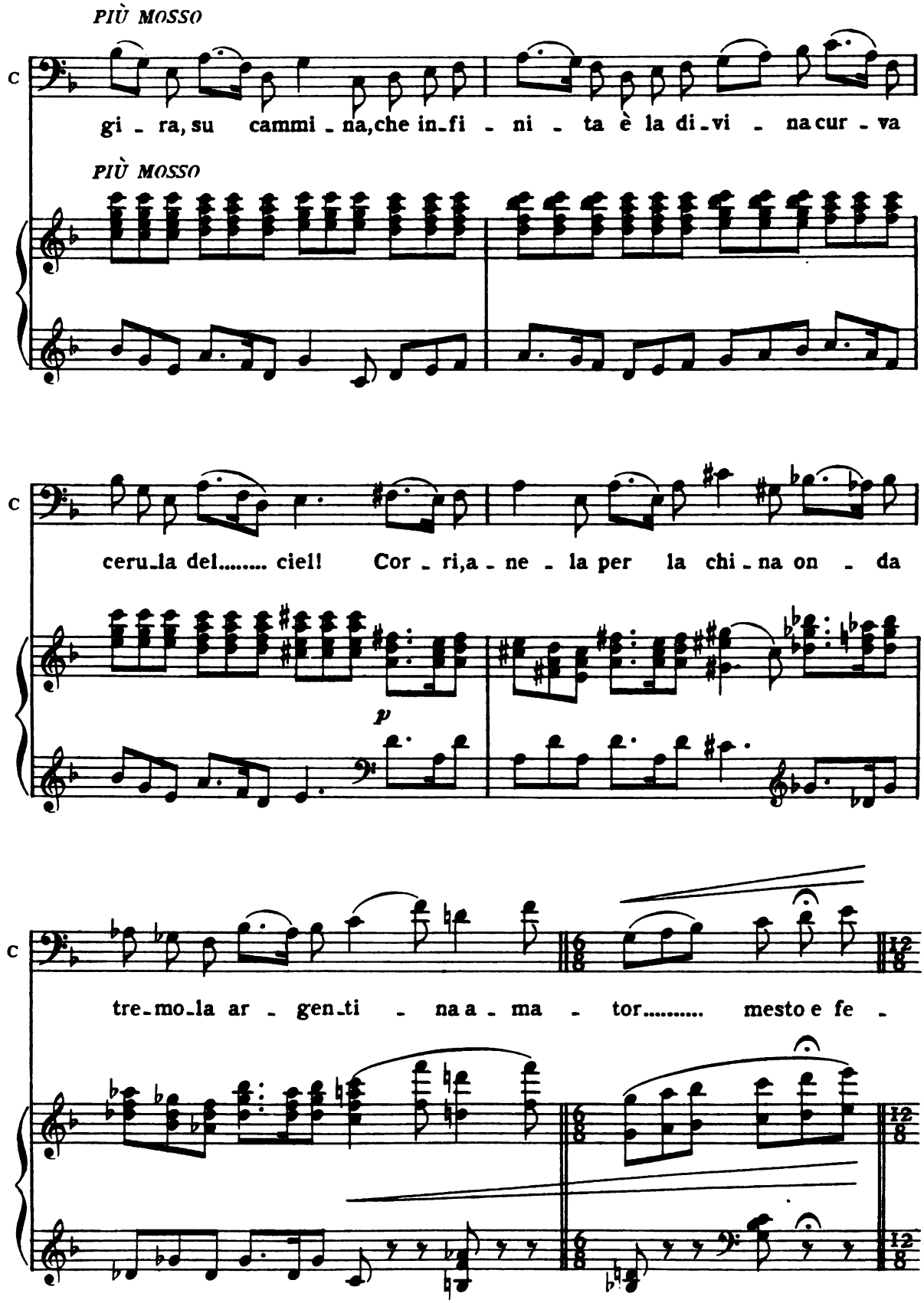

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(mentre la ciurma e parte dei cavalieri ripetono le parole di Colombo, questi sale a poppa)

C

-del!

MOZZI

Sop. *f* Bal - za, gi - ra, su cam - mi - na, che infi - ni - ta è la di -

Cont. *f* Bal - za, gi - ra, su cam - mi - na, che infi - ni - ta è la di -

CIURMA

Ten. *f* Bal - za, gi - ra, su cam - mi - na, che in - fi - ni - ta è la di -

Bassi *f* Bal - za, gi - ra, su cam - mi - na, che in - fi - ni - ta è la di -

(19) *ff*

- vi - na cur - va ceru - la del..... ciel! Cor - ri, a - ne - la per la

- vi - na cur - va ceru - la del..... ciel! Cor - ri, a - ne - la per la

- vi - na cur - va ce - ru - la del ciel! Cor - ri, ane - la per la

- vi - na cur - va ce - ru - la del ciel! Cor - ri, a - ne - la per la

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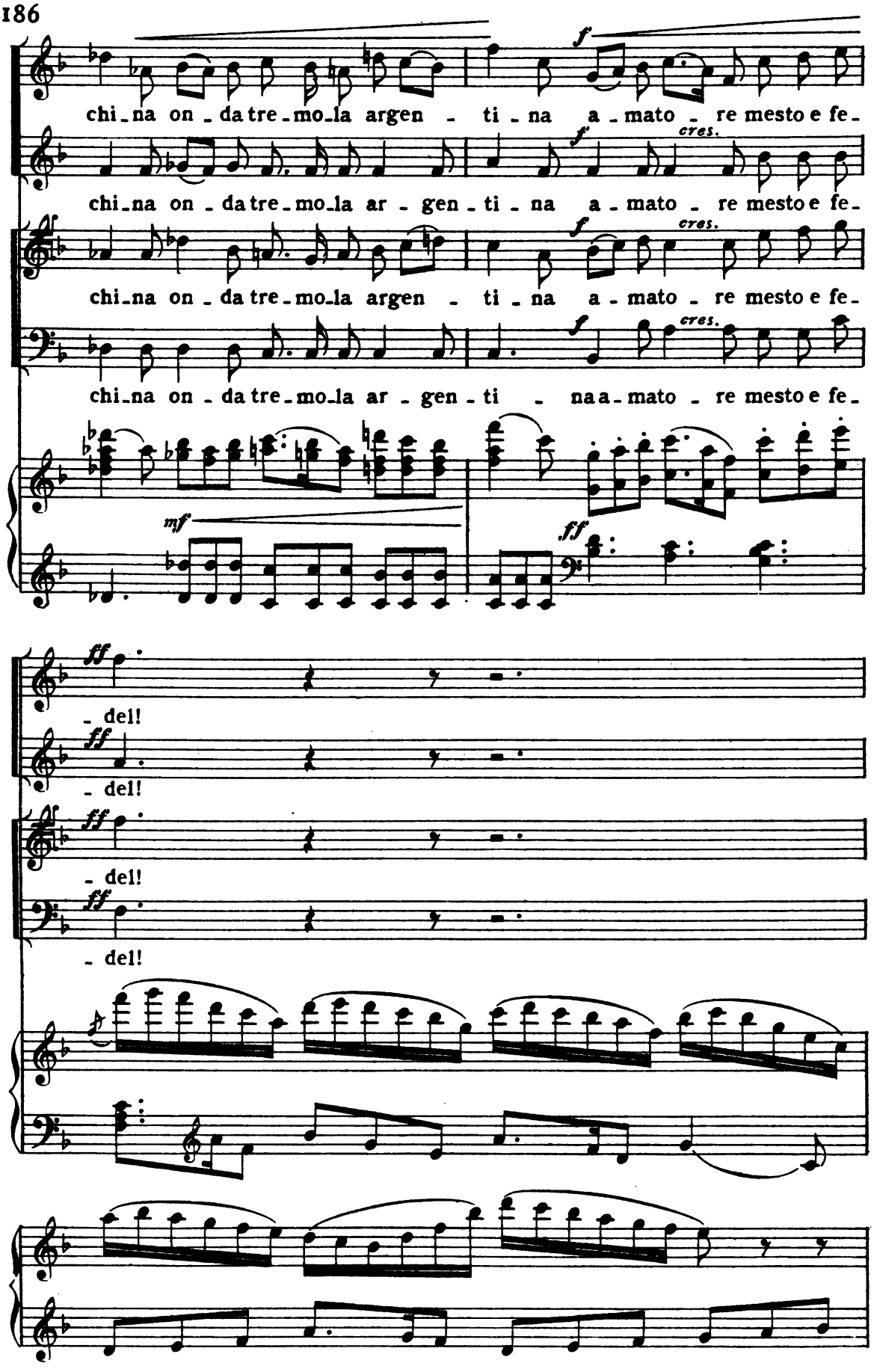

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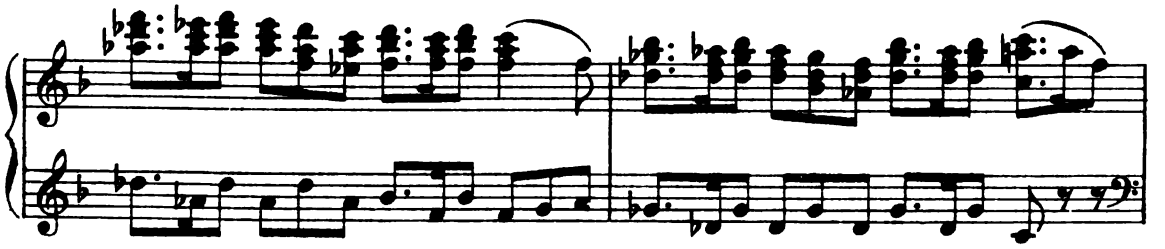
SCENA III.



(Roldano che durante la scena e le parole di Colombo si era allontanato con un gesto di disprezzo e di dispetto, riappare e, sottovoce, ma in modo da richiamare l'attenzione di tutti, dice ad alcuni cavalieri:)

ROLDANO

REC.vo

Han pescato un presagio in fondo al ma re.

p *fp*

REC.vo

R

Del la ter ra vi ci na!

MOZZI CIURMA

Sop.i *mf* Un pre sa gio?

Cont.i *mf* Un pre sa gio?

Ten.i *mf* Un pre sa gio?

Bassi *mf* Un pre sa gio?

cres. *f* *col canto*

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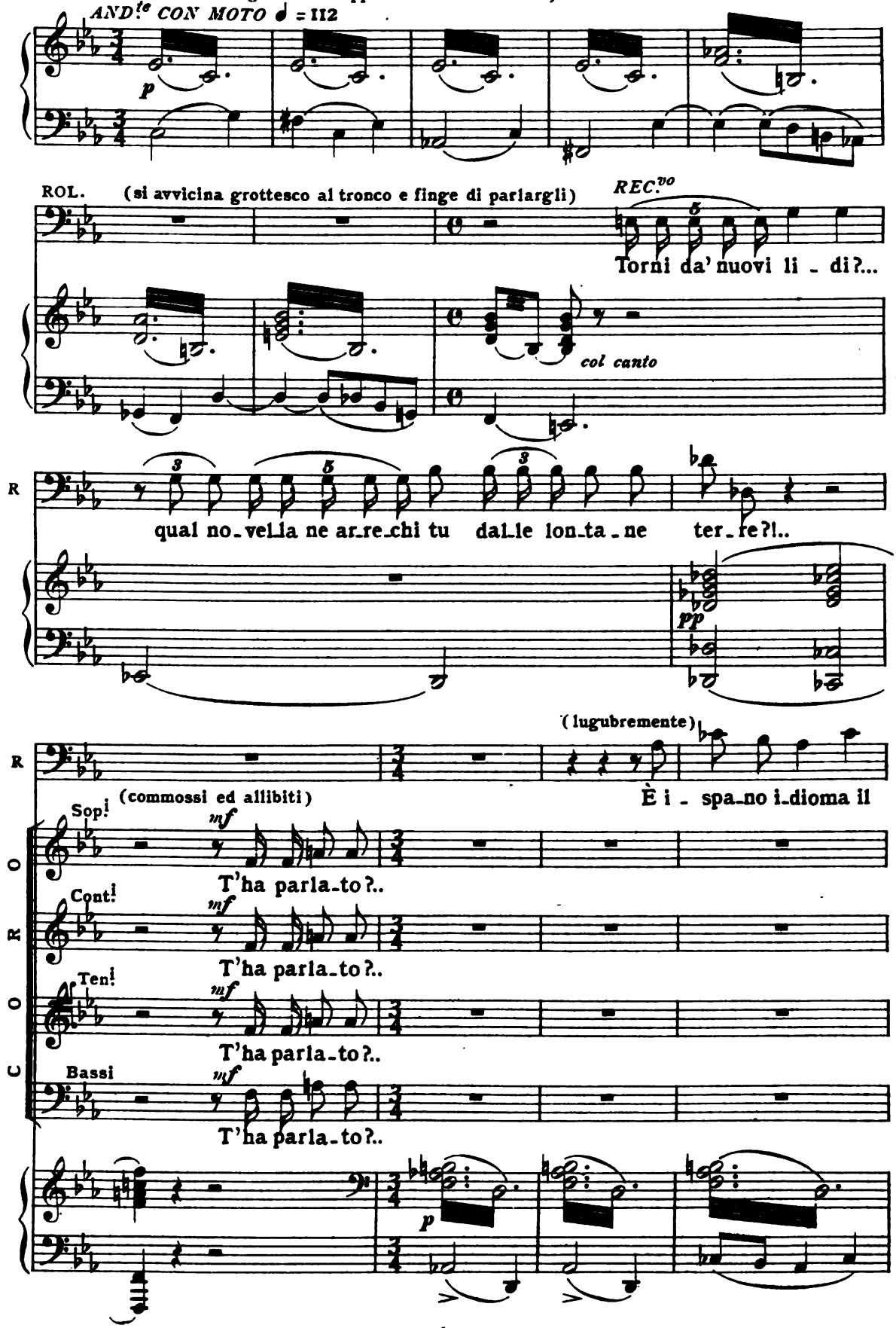
(sulla prua appaiono due marinai che fanno rotolare in mezzo alla coperta un tronco di albero da nave pescato allora dal mare. Le risa eccitate dalle parole di Colombo cessano a un tratto e lo sgomento riappare sul volto di tutti)



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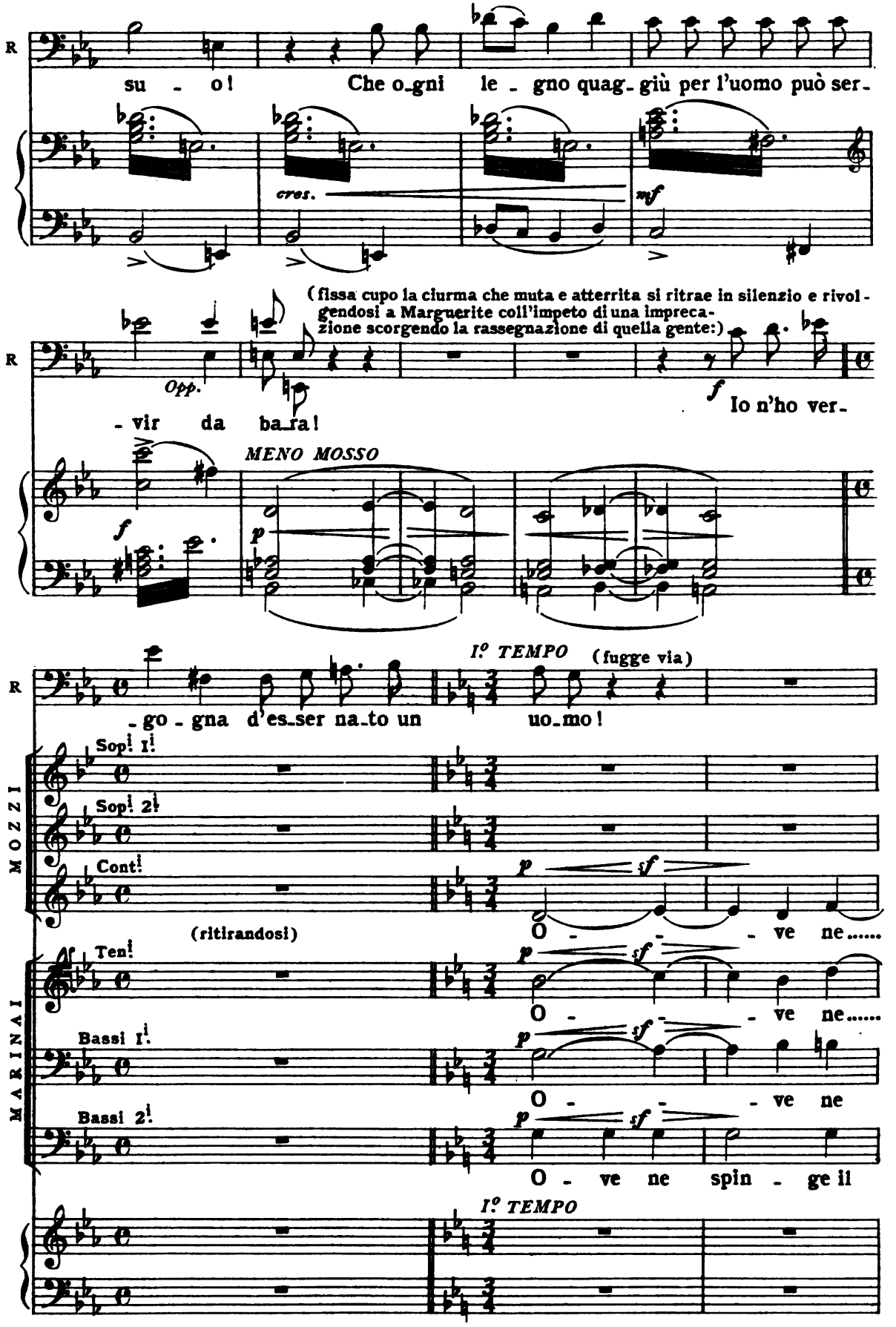

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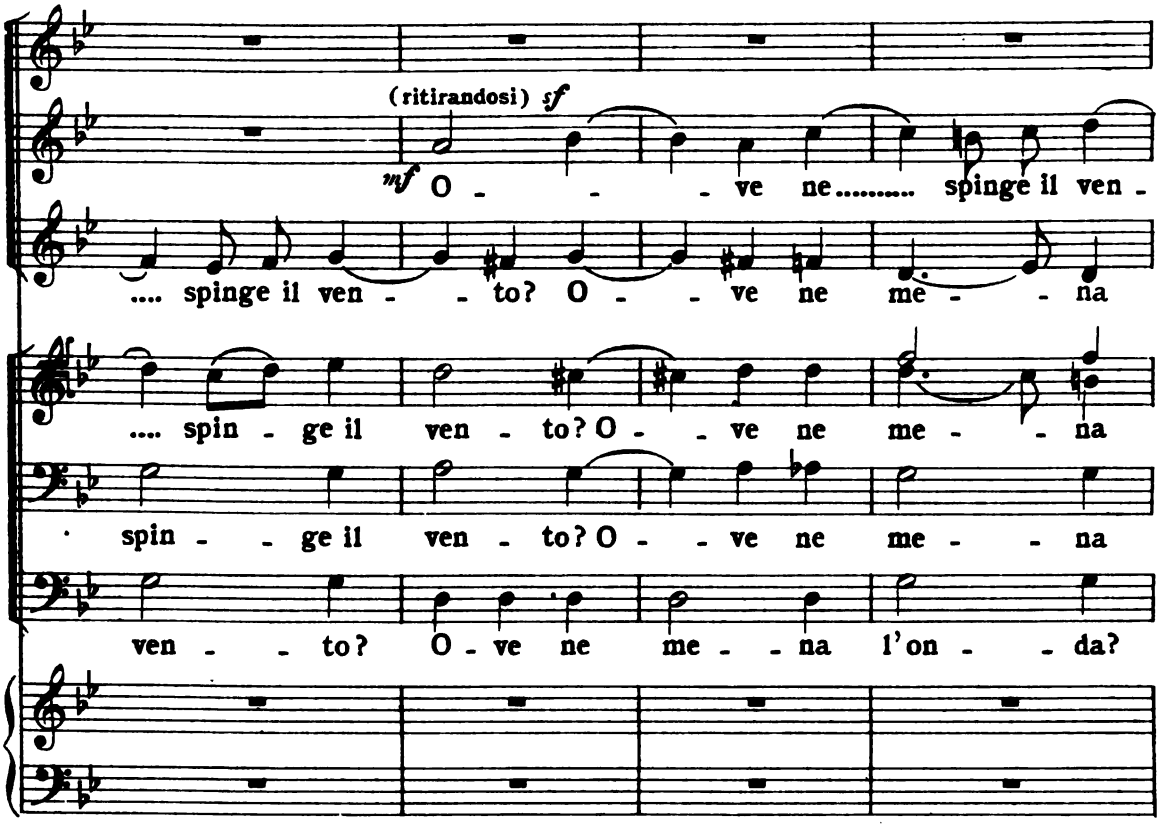

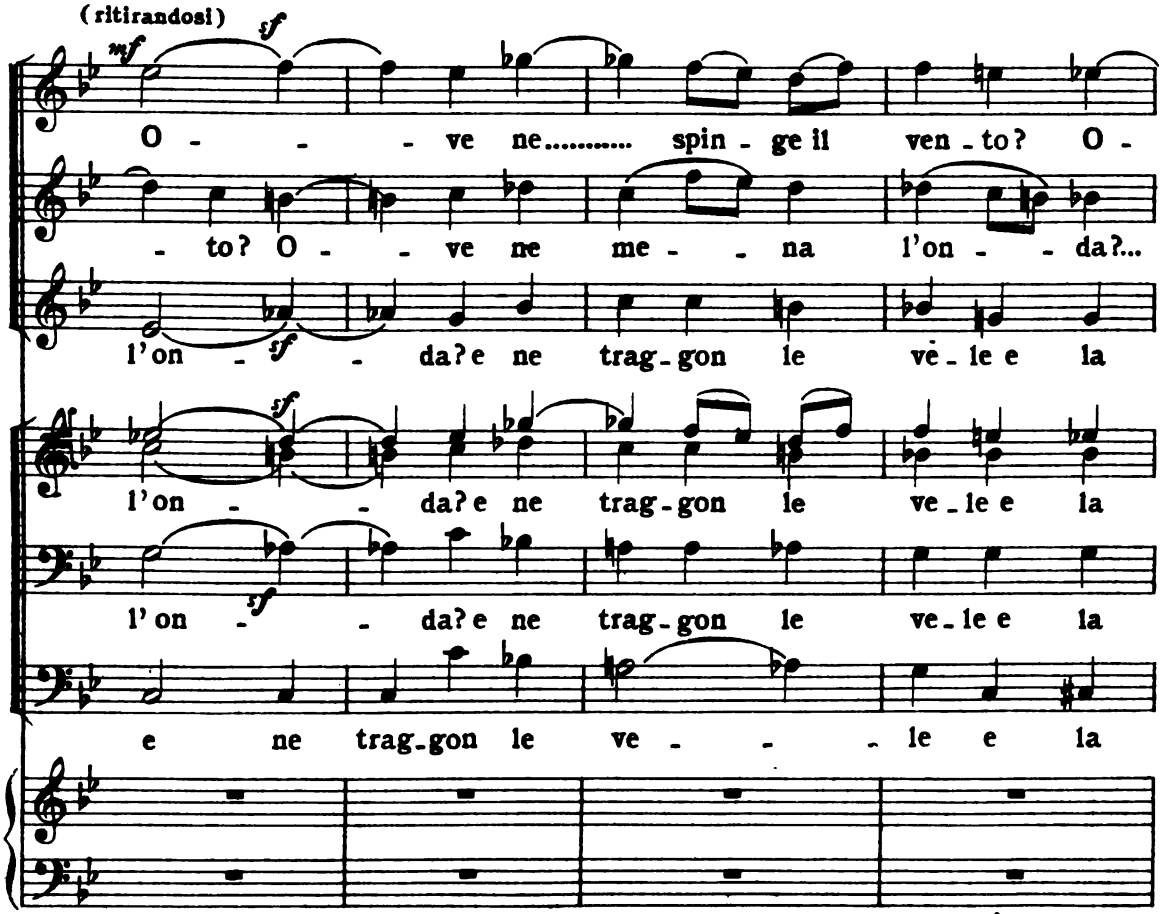

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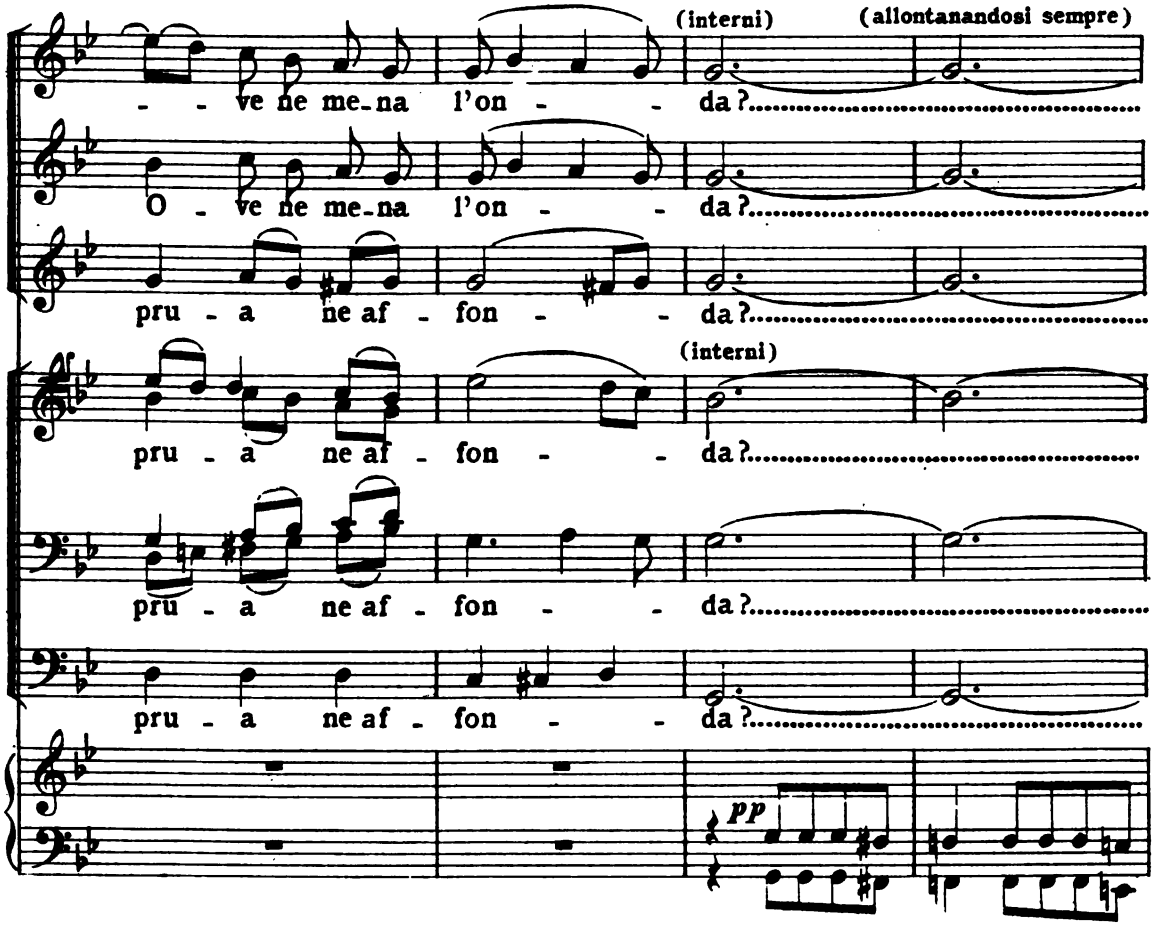
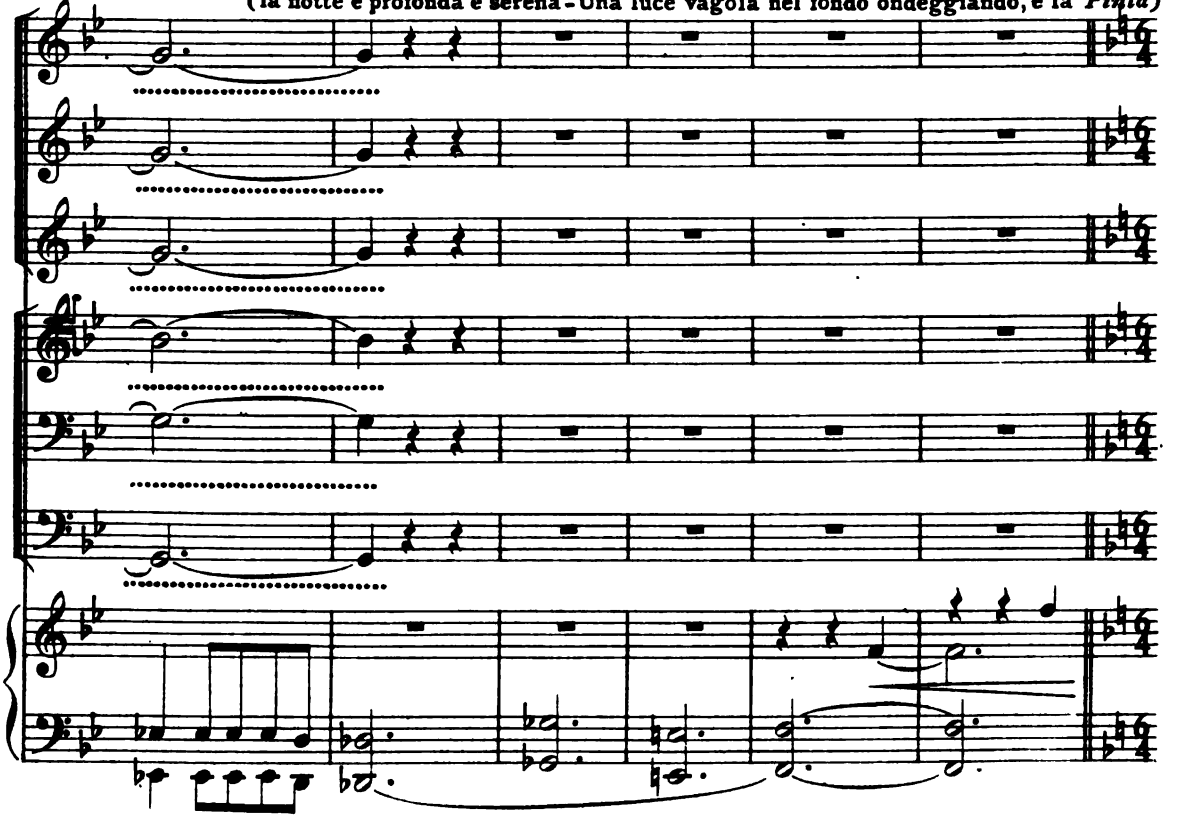


(tutti si ritirano. La *Santa Maria* è completamente deserta)
(la notte è profonda e serena - Una luce vagola nel fondo ondeggiando, è la *Pinta*)



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SCENA IV

ANDANTE ♩ = 96

f *p*

GUEVARA *dalla* PINTA (la luna ora appare, ora si nasconde fra le nubi)

a piacere

È la lu - na!.. Er - ge!..s'ascon - de!..

G *morendo*

Dal - le nu - bi e - rom - pe! a - scen - - - - de!.....

8

f *p*

VOCE *dalla* PINTA

Al suo rag - gio im - bian - can l'on - de

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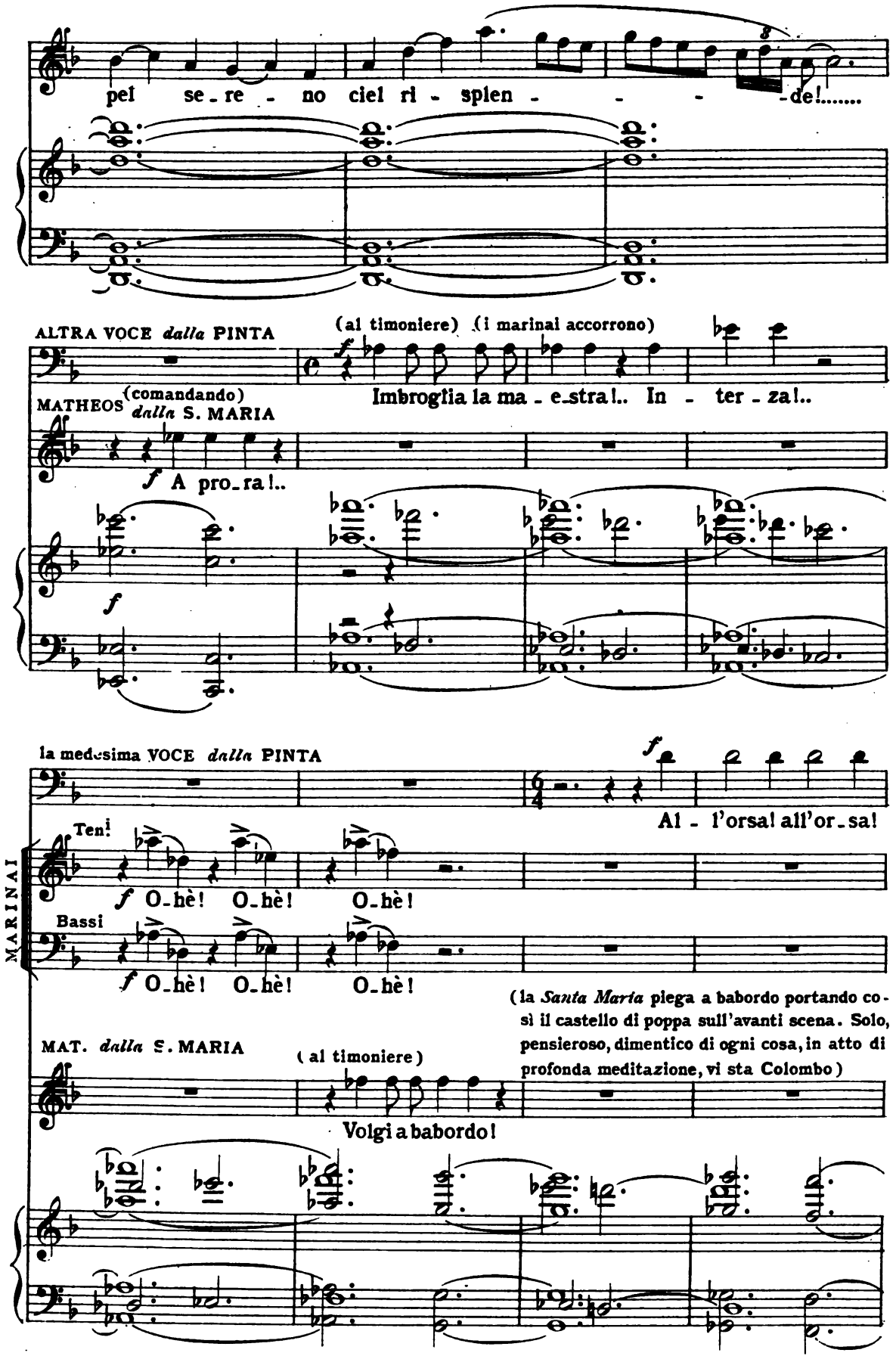

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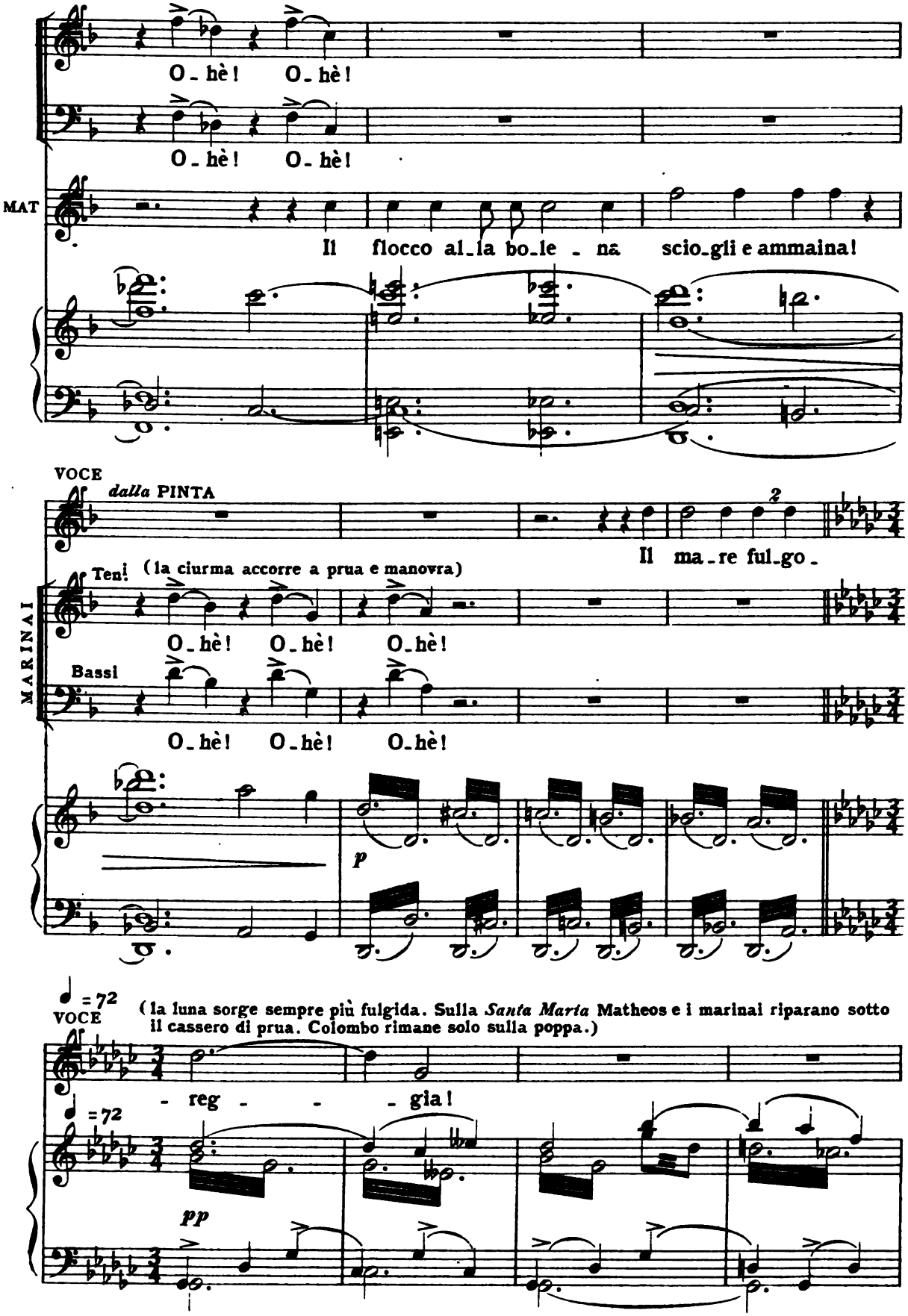

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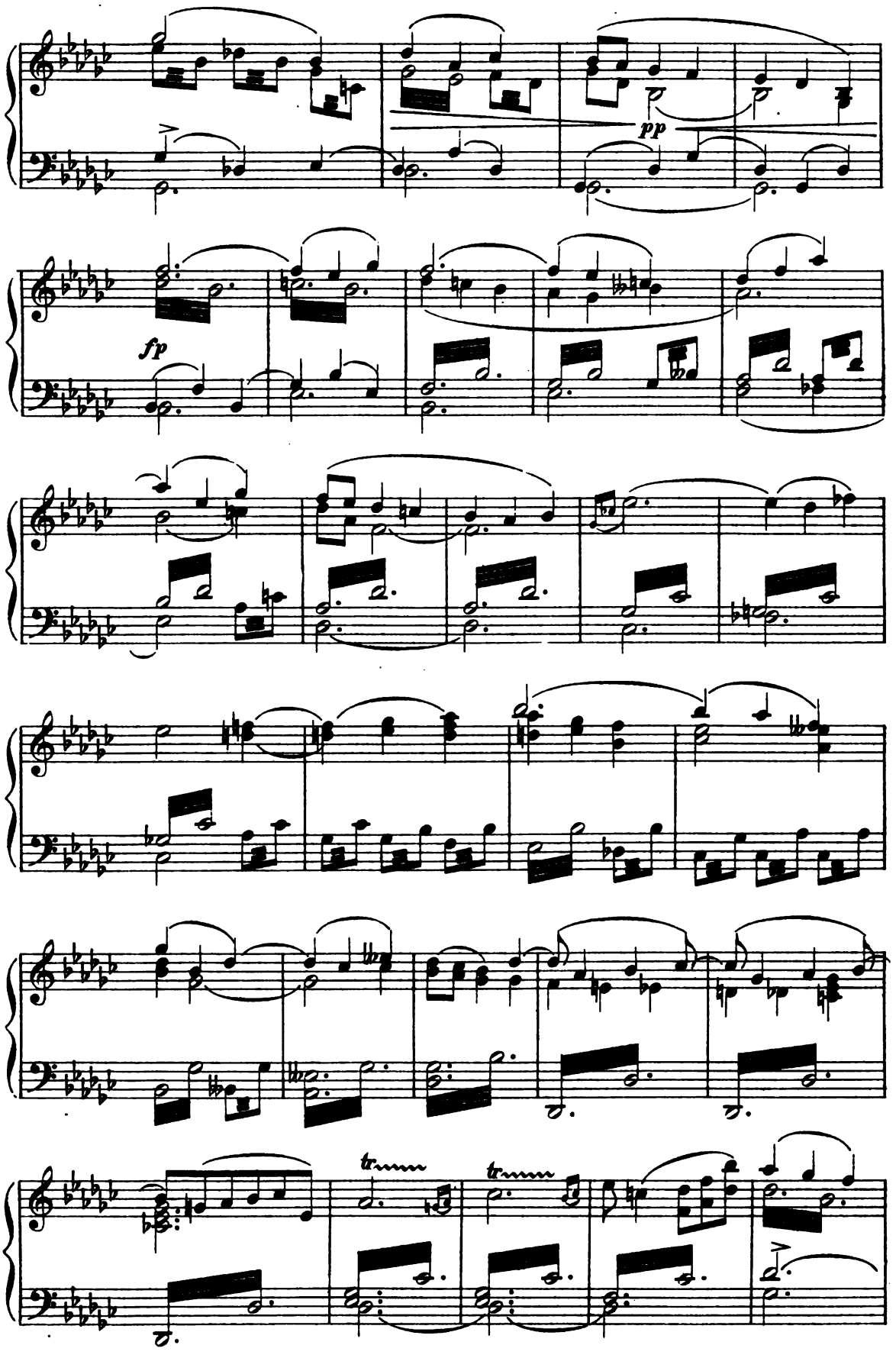

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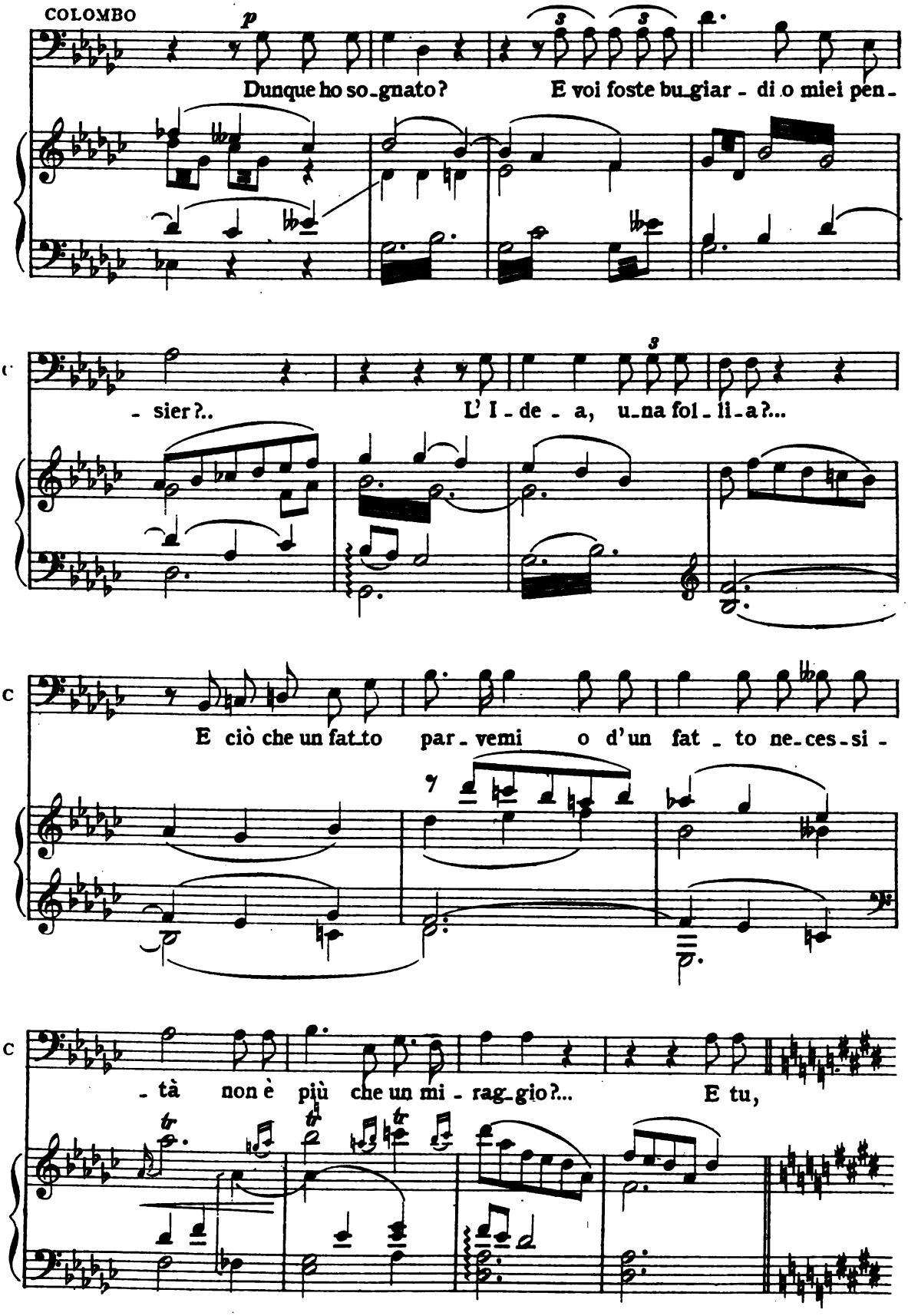
SCENA V



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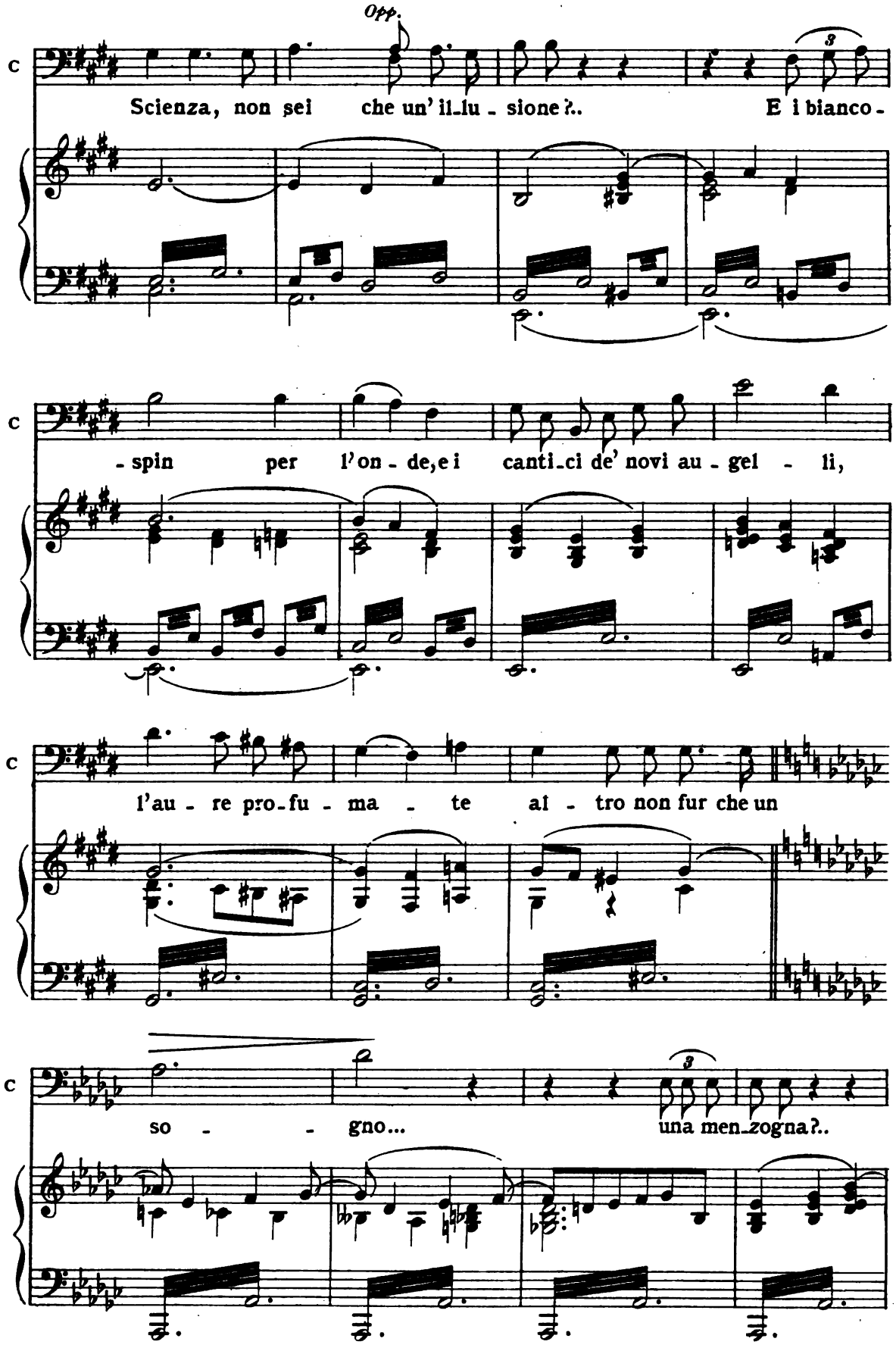

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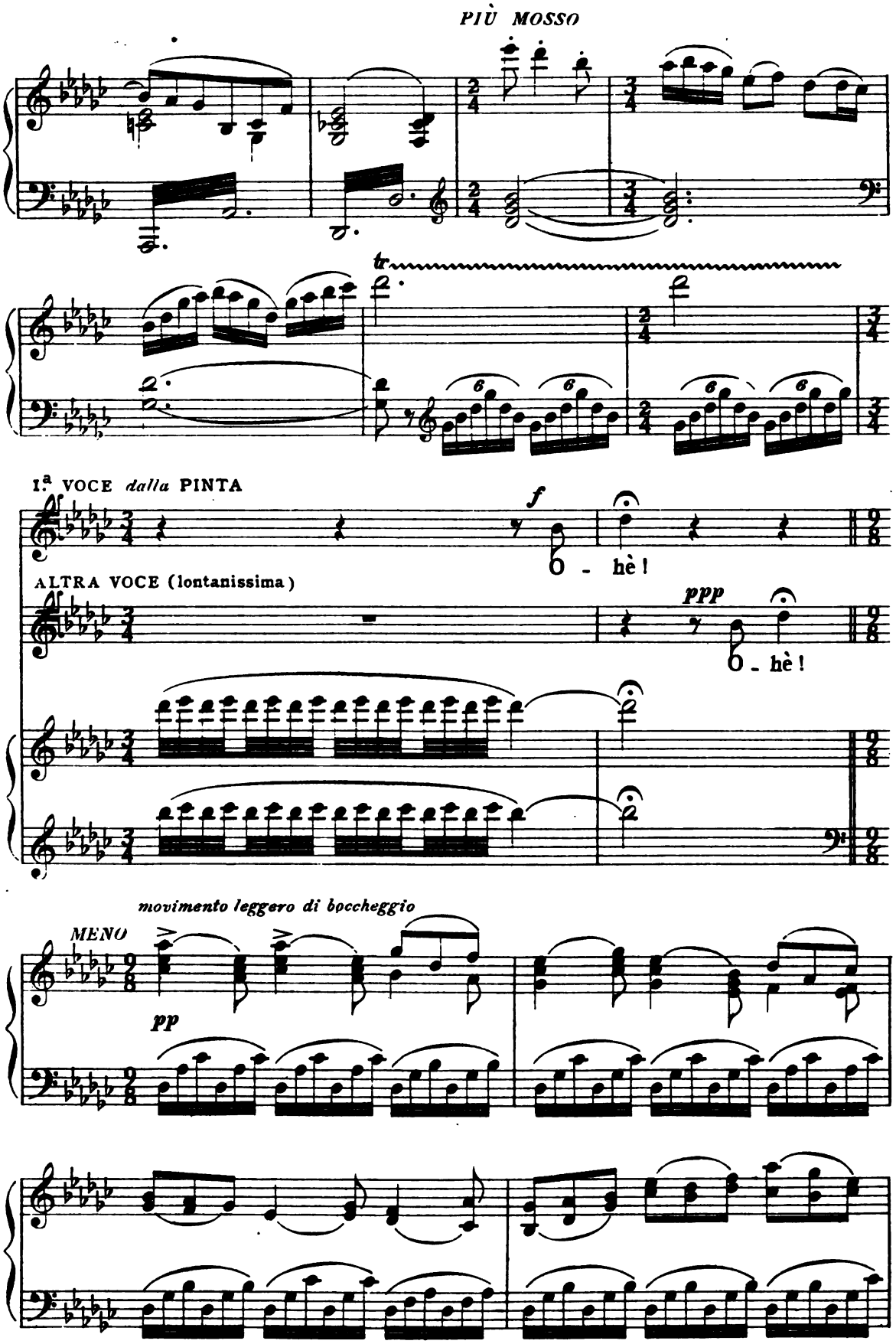

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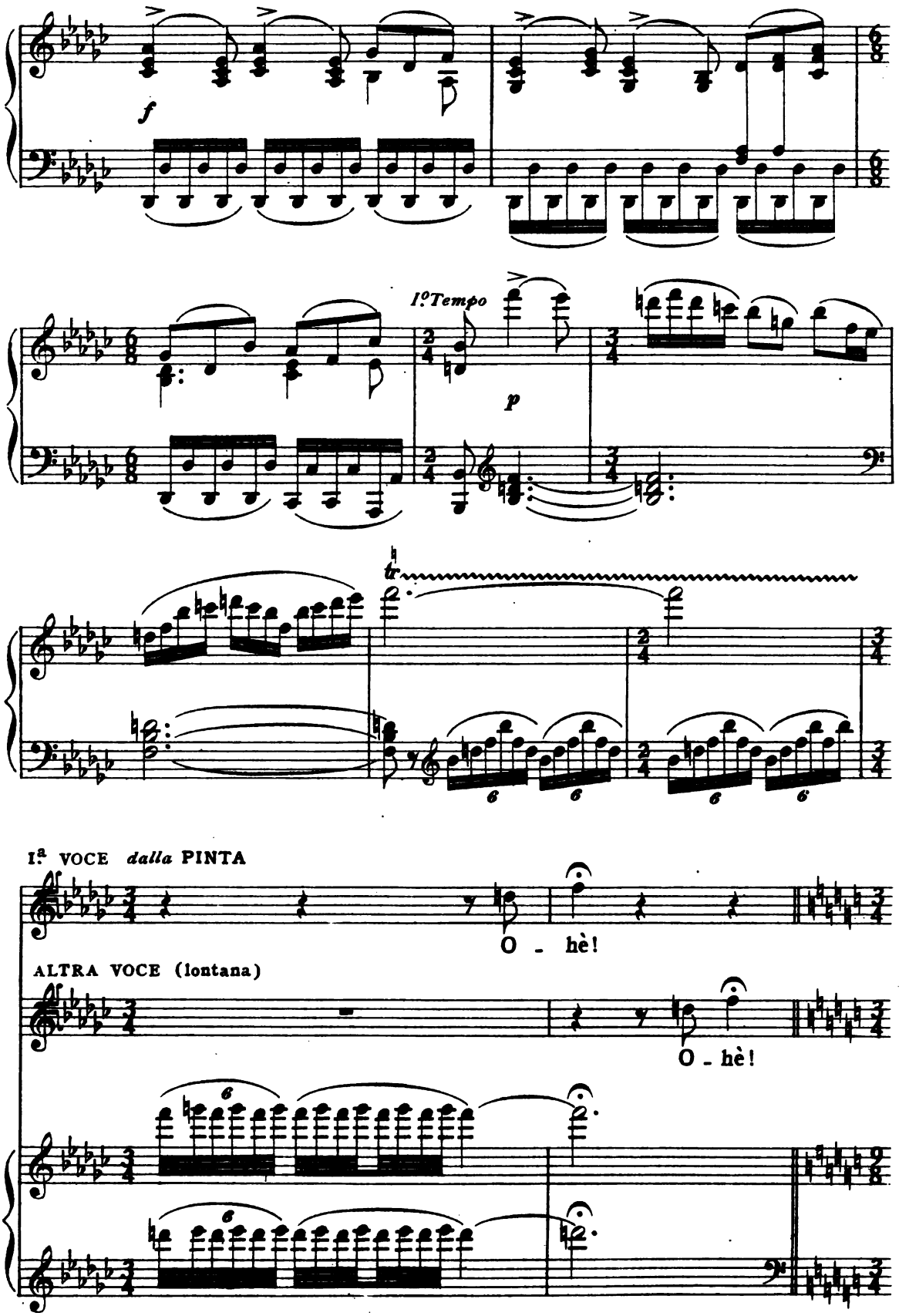

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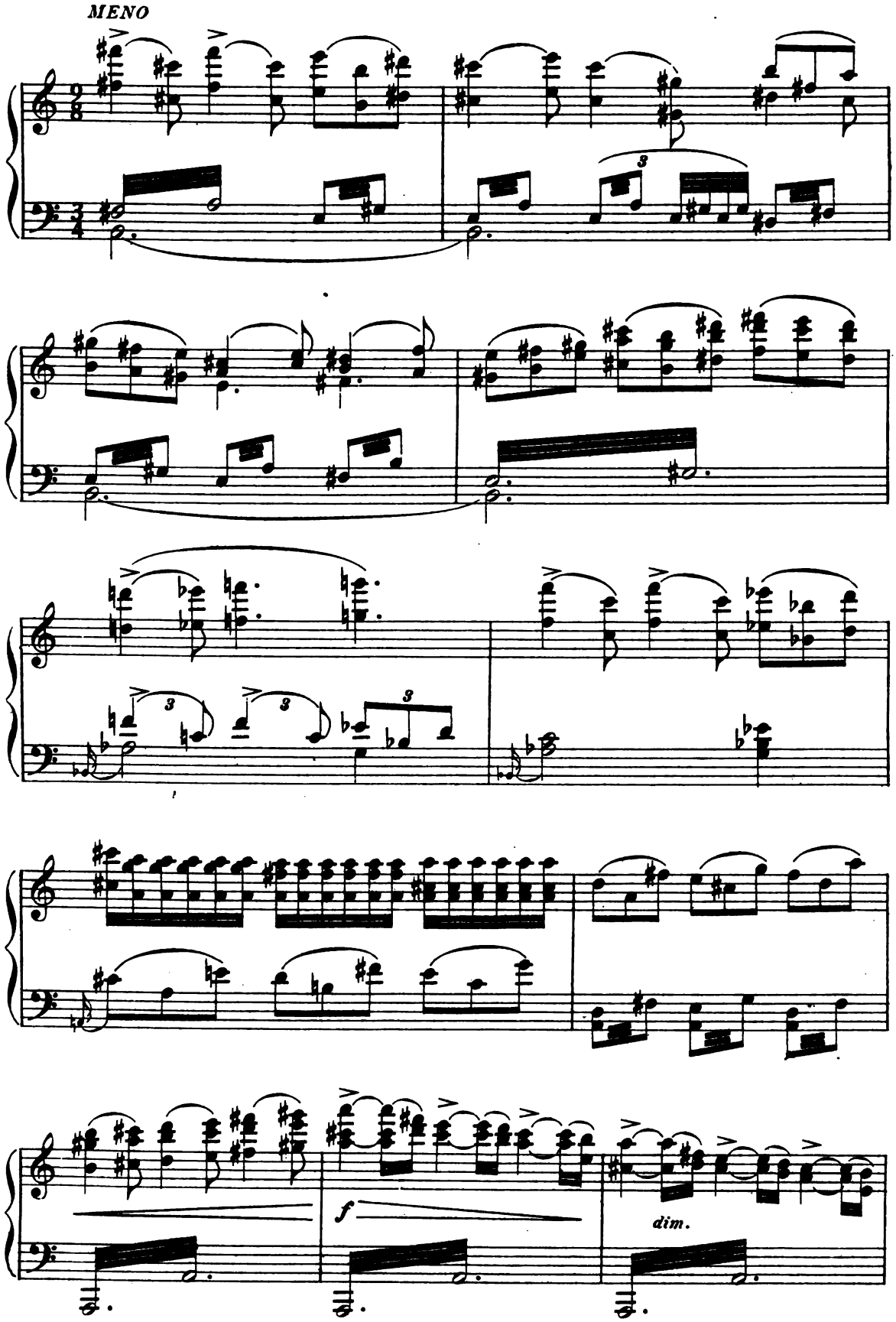

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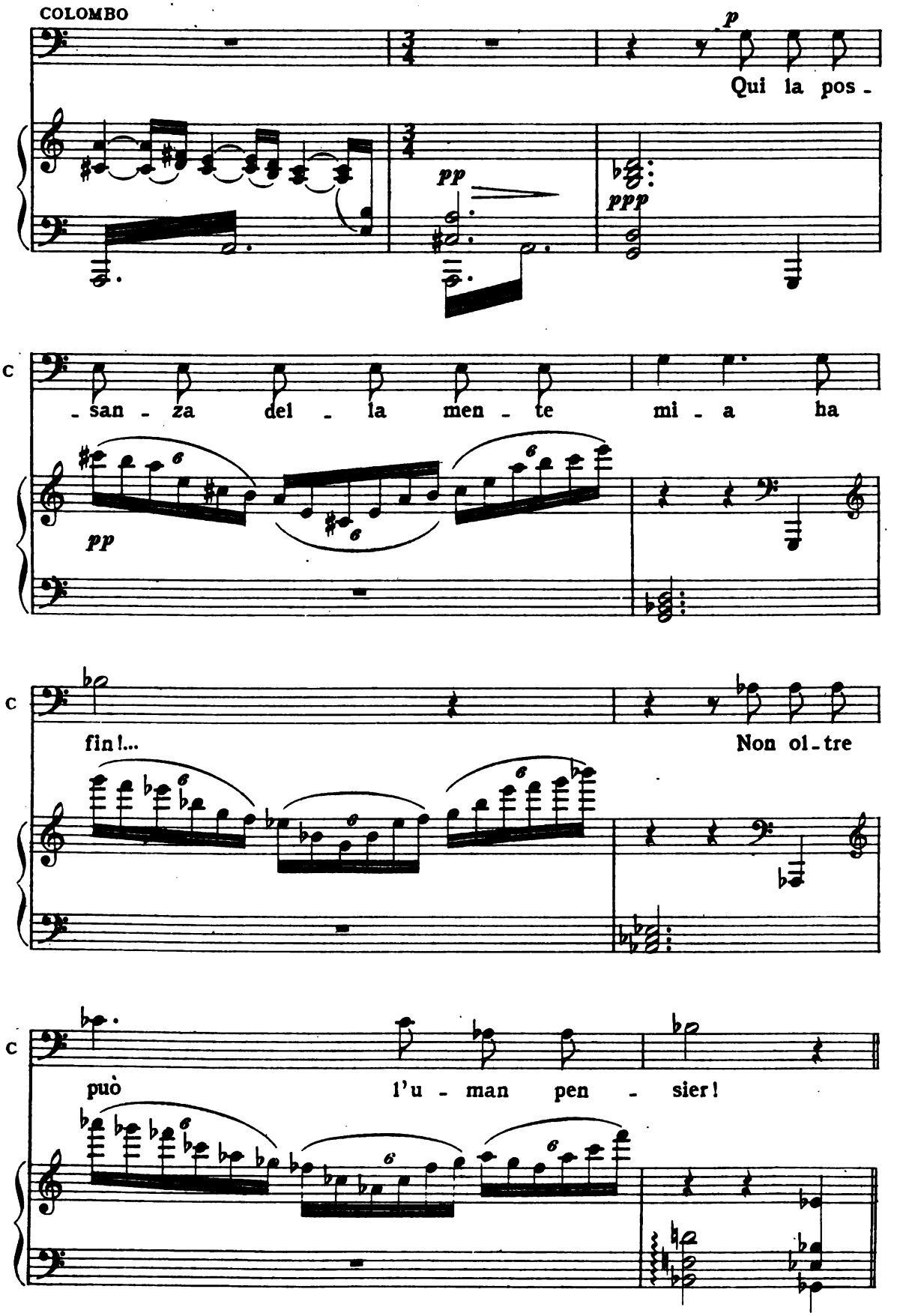

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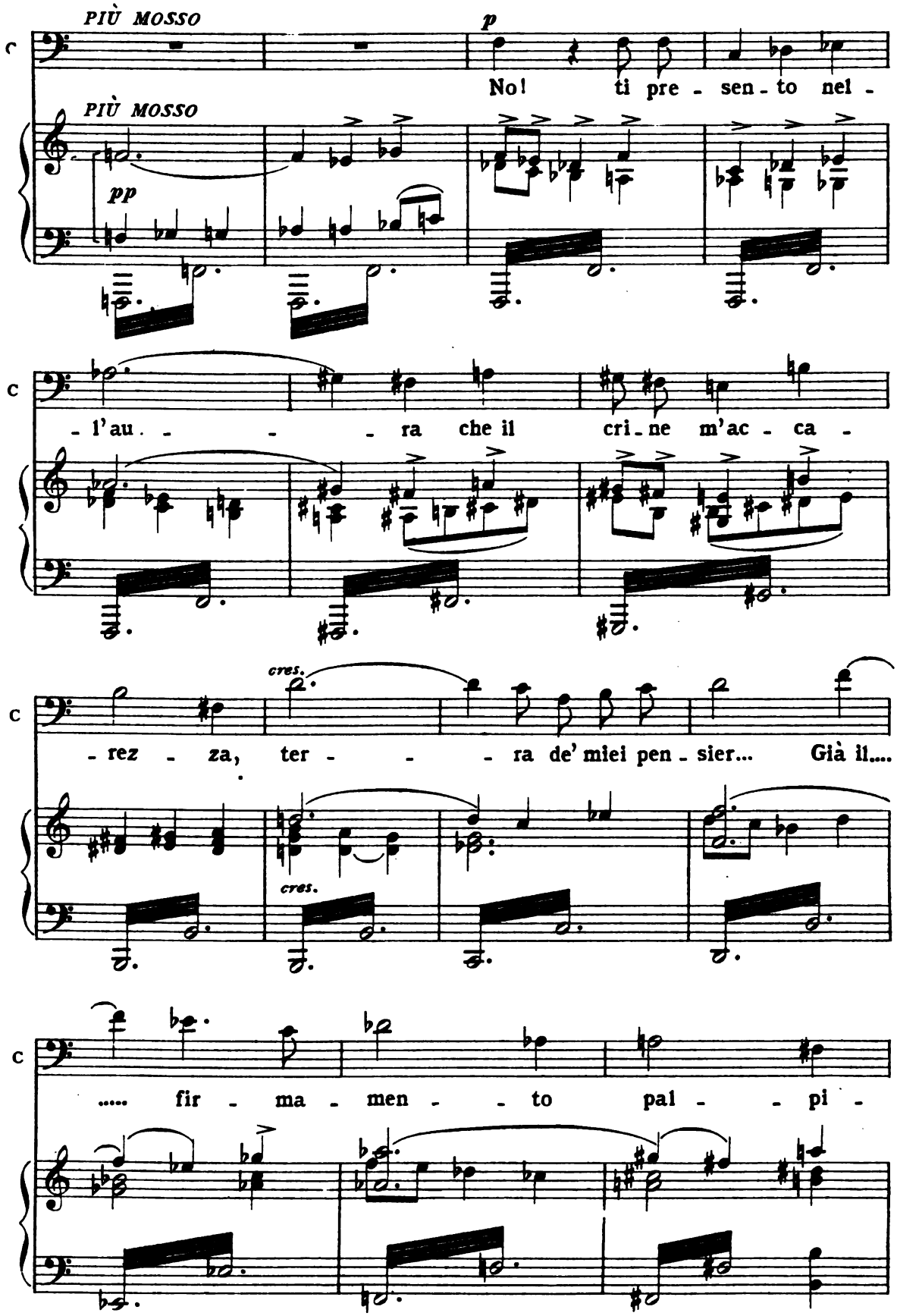

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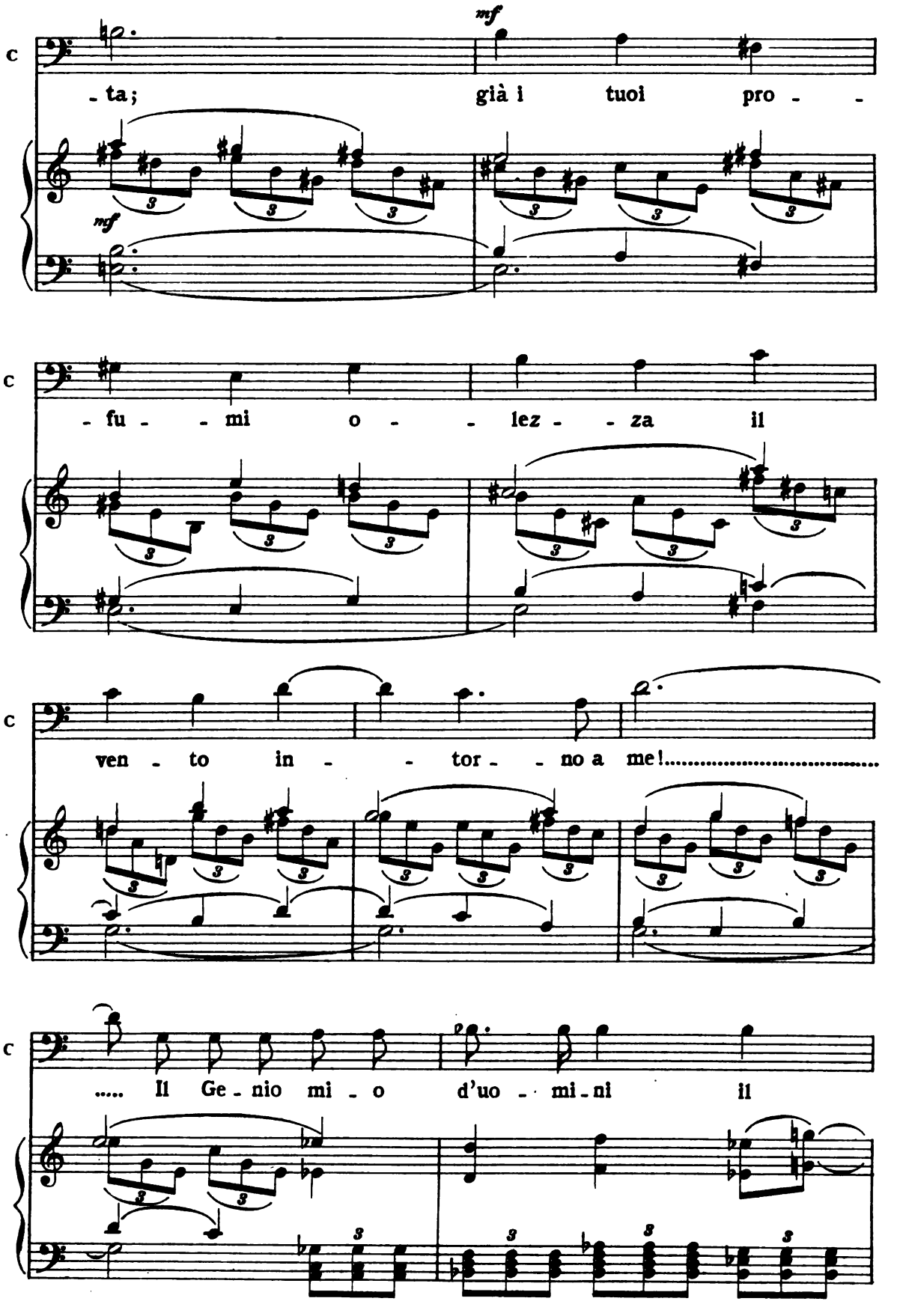

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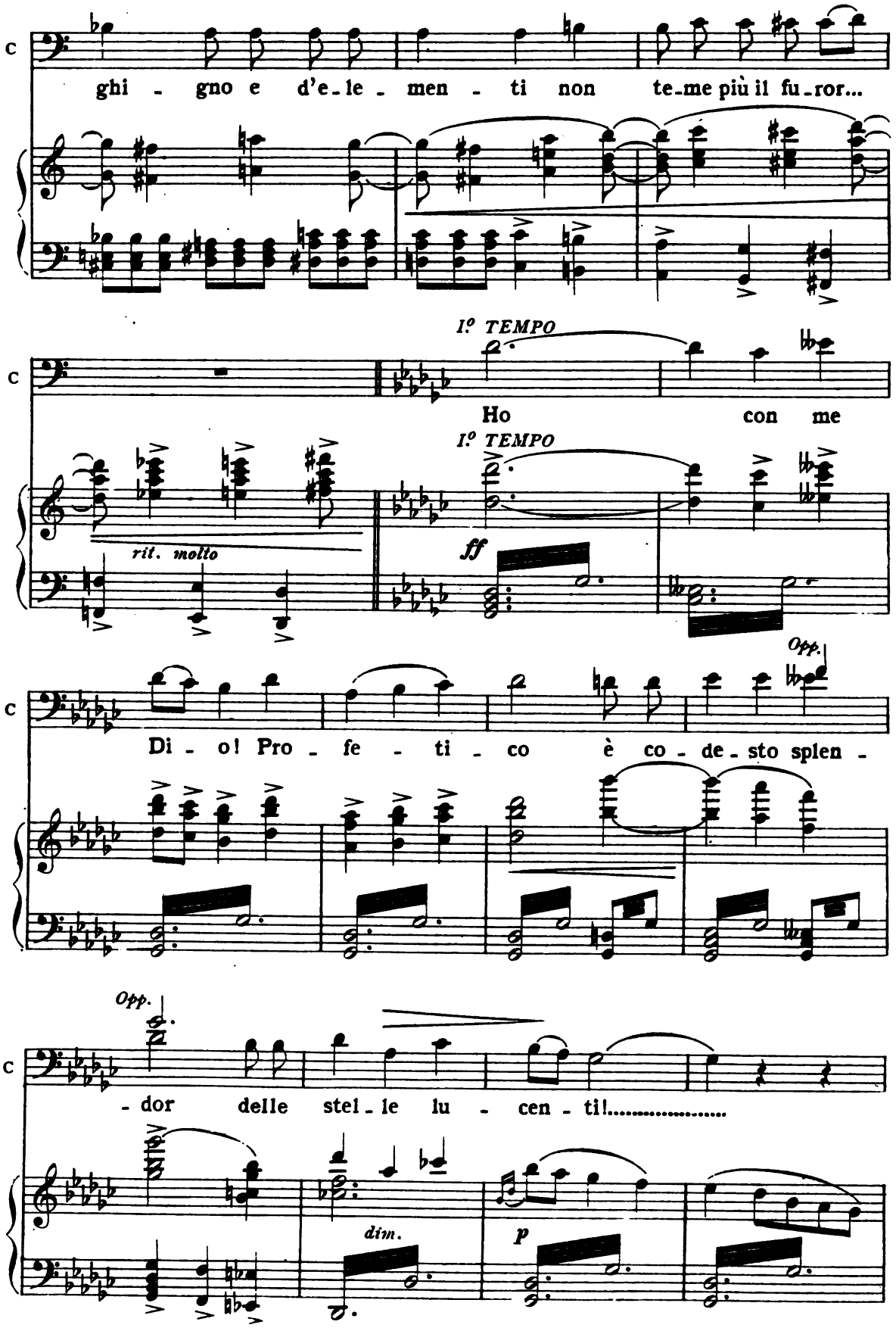

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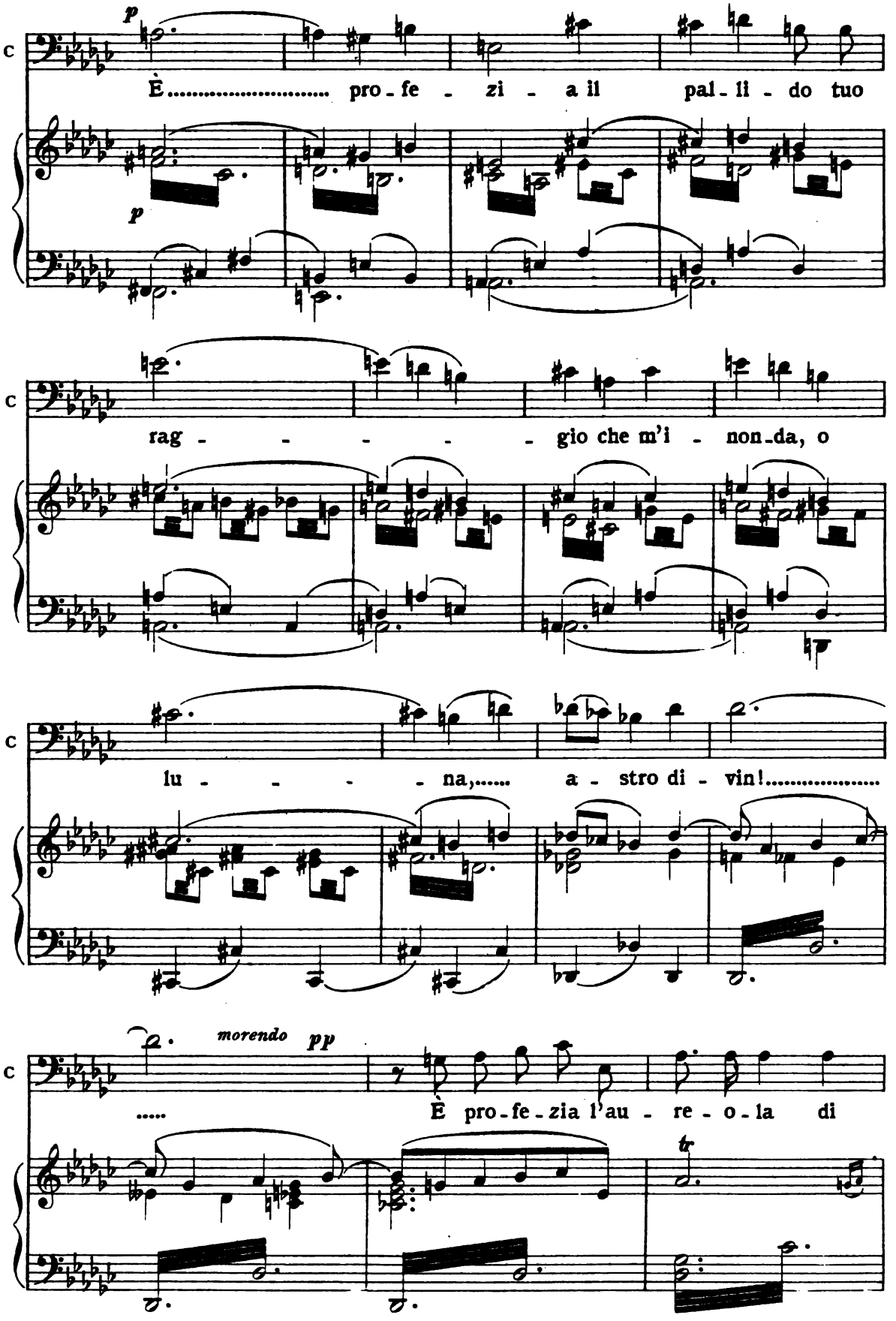

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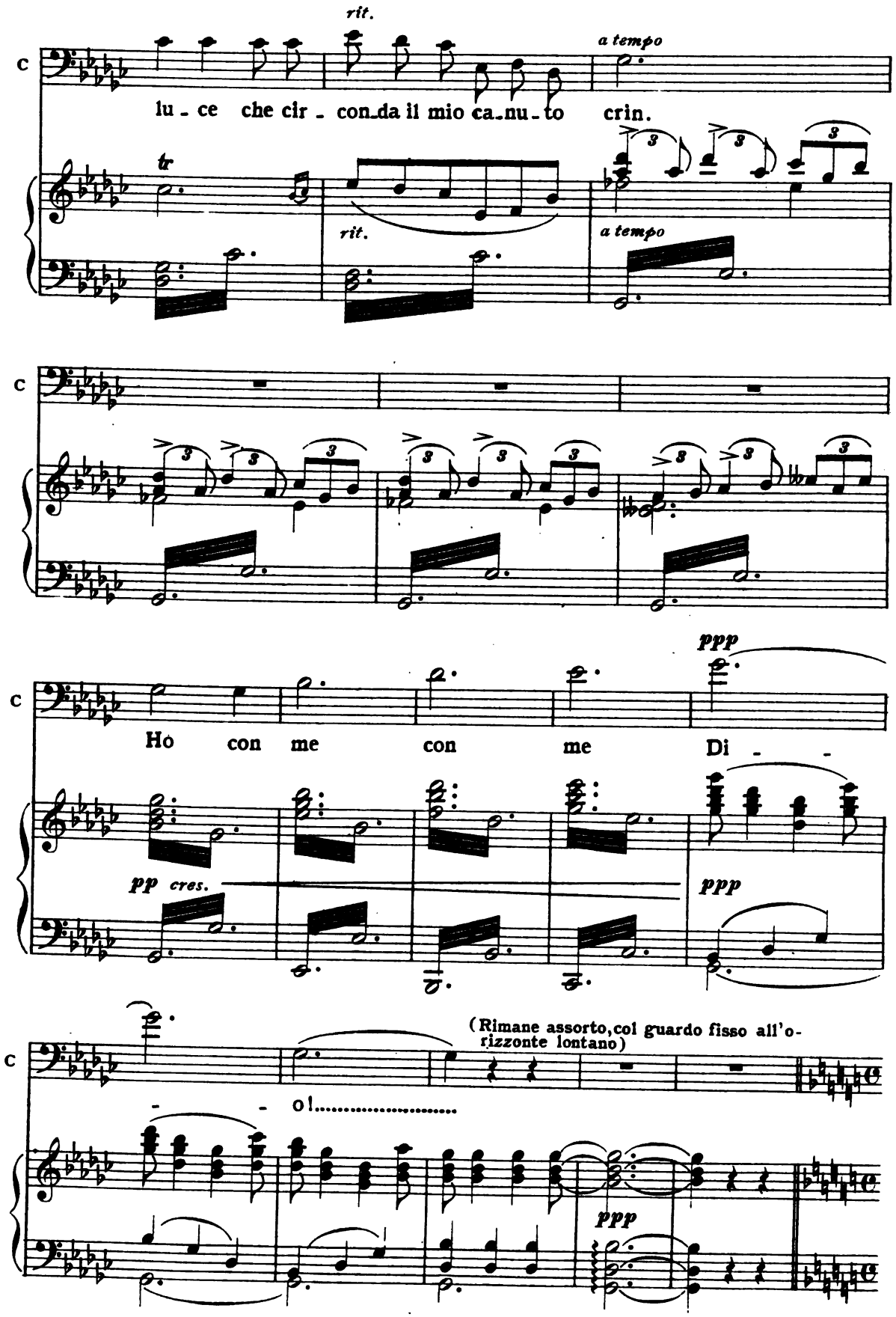

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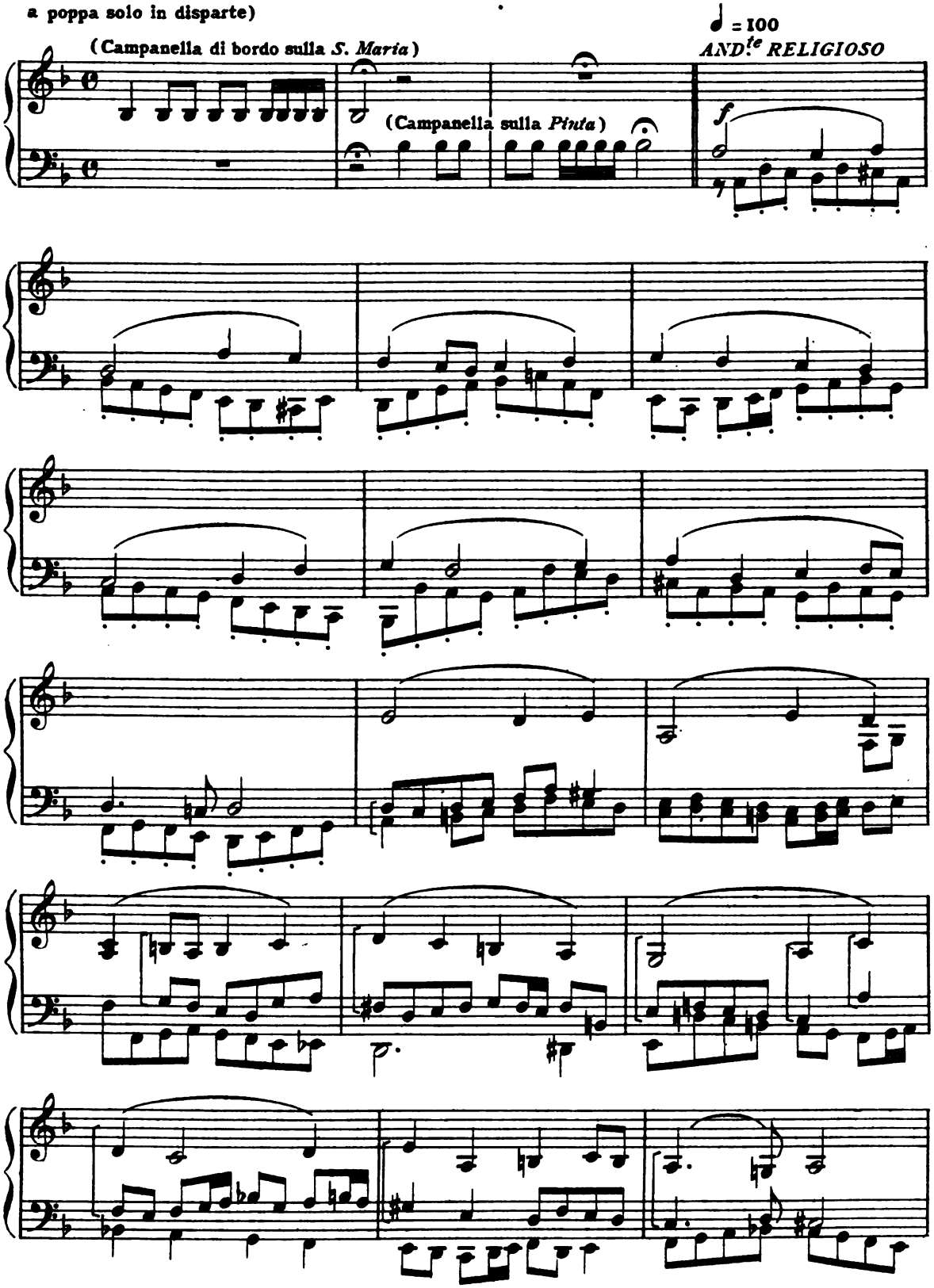
SCENA VI

(Suono di campanella a poppa; risponde un altro a prua; si aprono tutti i boccaporti. - Appaiono sopra coperta alcuni frati Domenicani che si collocano ritti intorno all'albero di maestra. Da prua escono marinai, mozzi, soldati, e si inginocchiano; alla lor testa davanti a tutti, sta Matheos. Da poppa cavalieri, nobili, gentiluomini di cappa e di spada si inginocchiano alla lor volta. Alla testa di questi vanno Marguerite e Diaz. Roderigo di Triana è confuso in mezzo ai cavalieri. Roldano è ritto a poppa solo in disparte)



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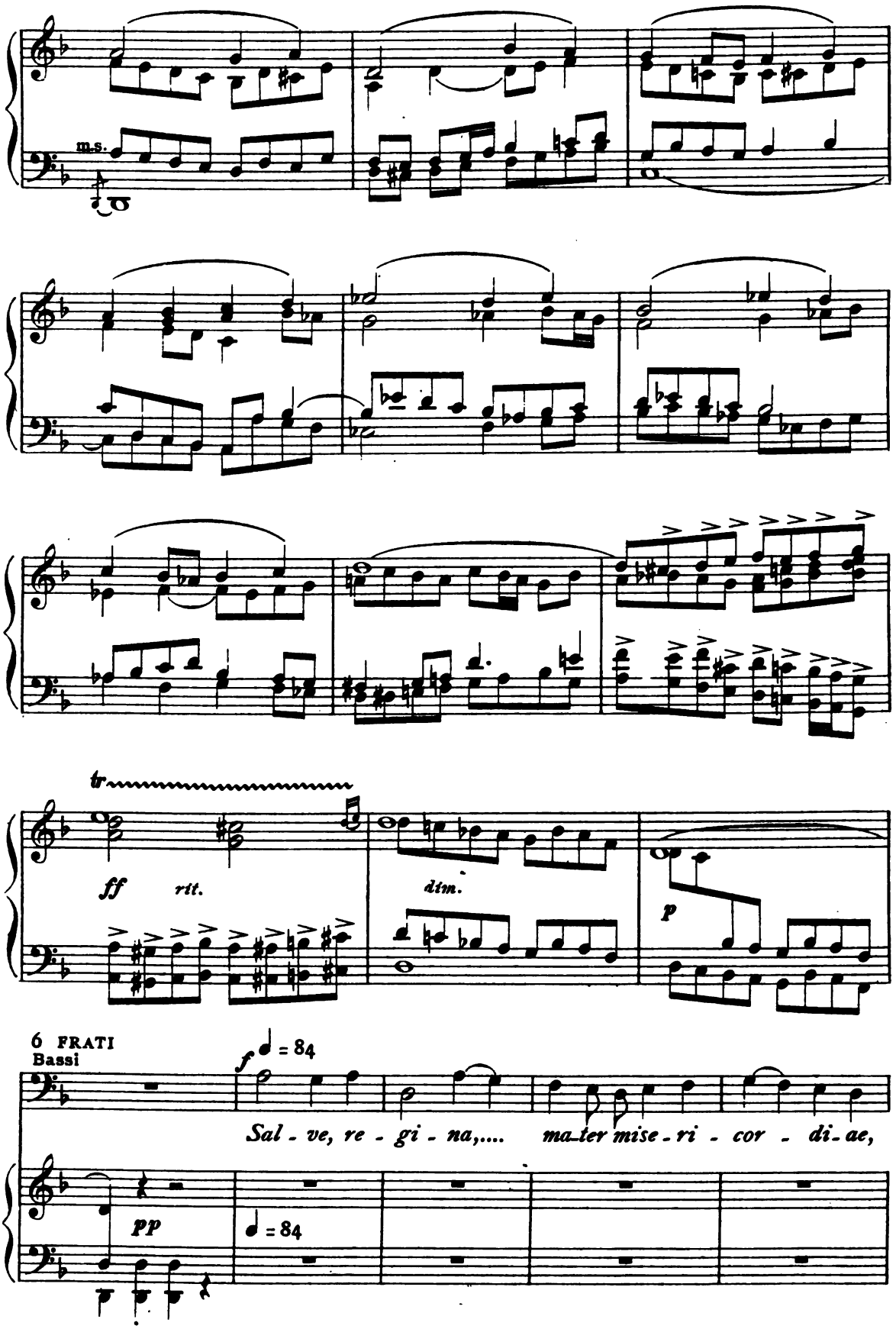

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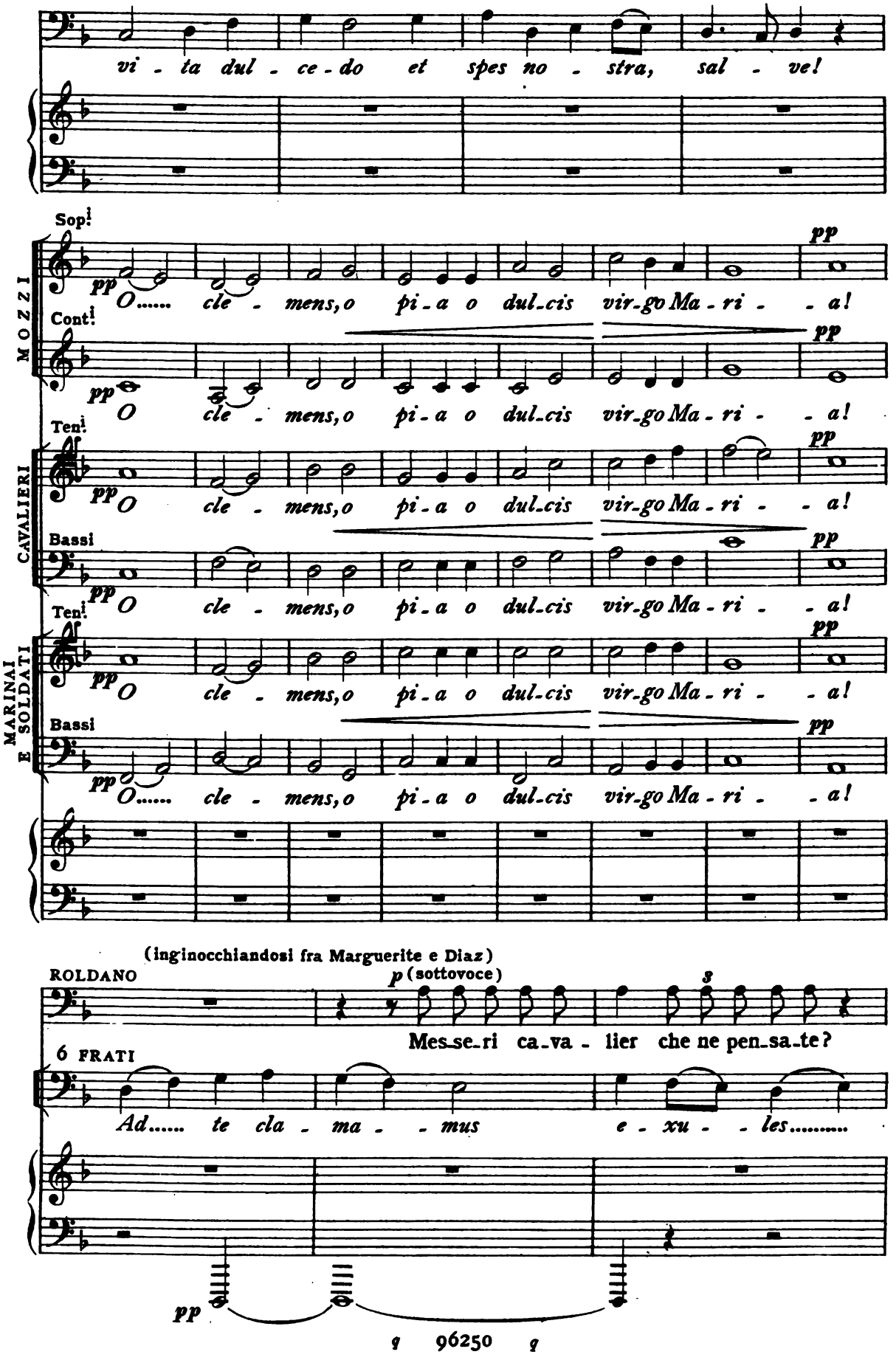

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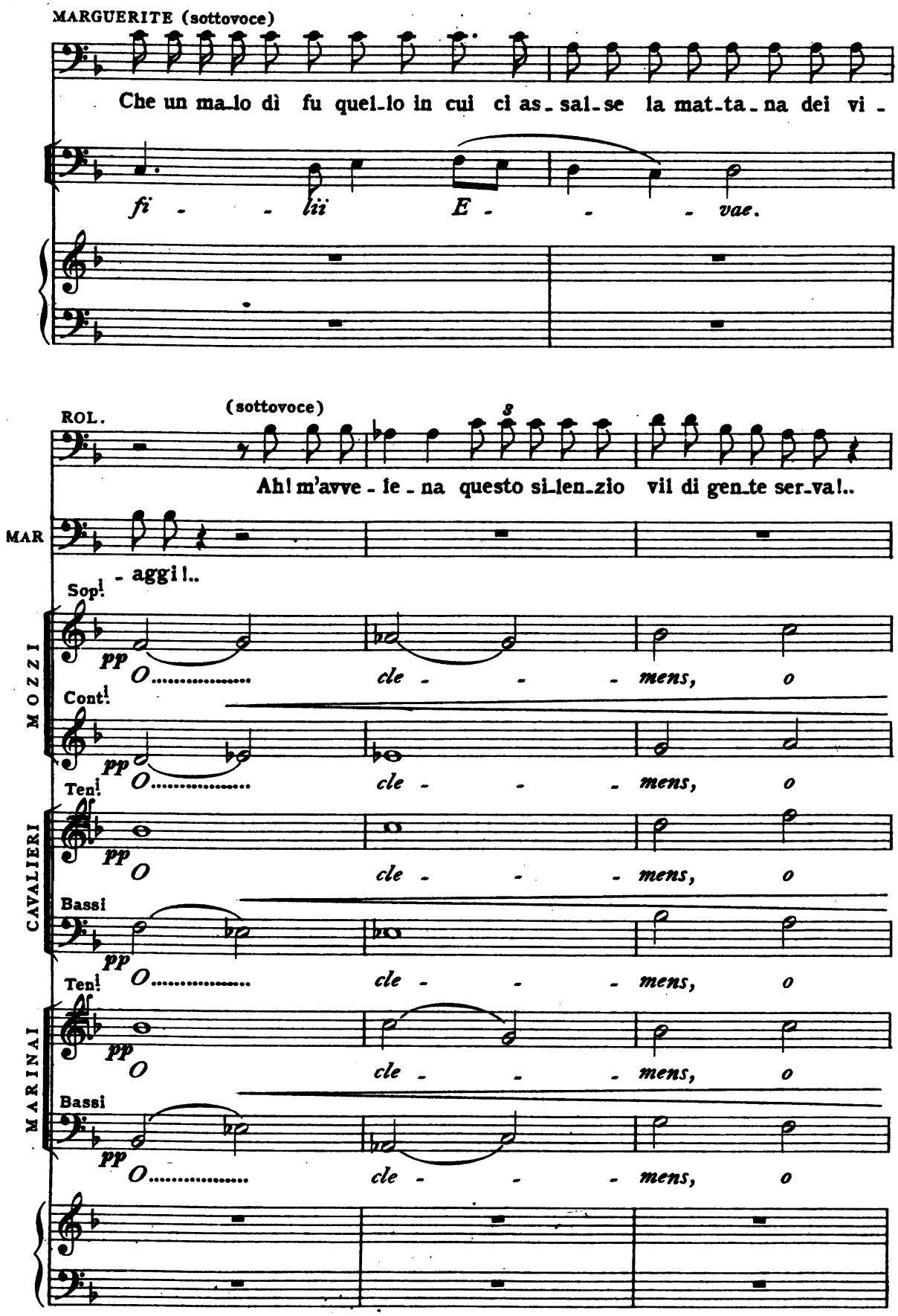

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DIAZ (sottovoce)

La pa-zienza stol-ta in u-na tur-ba d'in-co-scien-ti ne mu-ta!

pi-a o dul-cis vir-go Ma-

dim.

pi-a o dul-cis vir-go Ma-

pi-a o dul-cis vir-go Ma-

dim.

pi-a o dul-cis vir-go Ma-

pi-a o dul-cis vir-go Ma-

dim.

pi-a o dul-cis vir-go Ma-

UN CAVALIERE (accostandosi a Diaz)

Ed è ver-go-gna! È u-n'on-ta la spe-ran-za!..

pp

-ri-a!

pp

-ri-a!

-ri-a!

pp

-ri-a!

pp

-ri-a!

pp

-ri-a!

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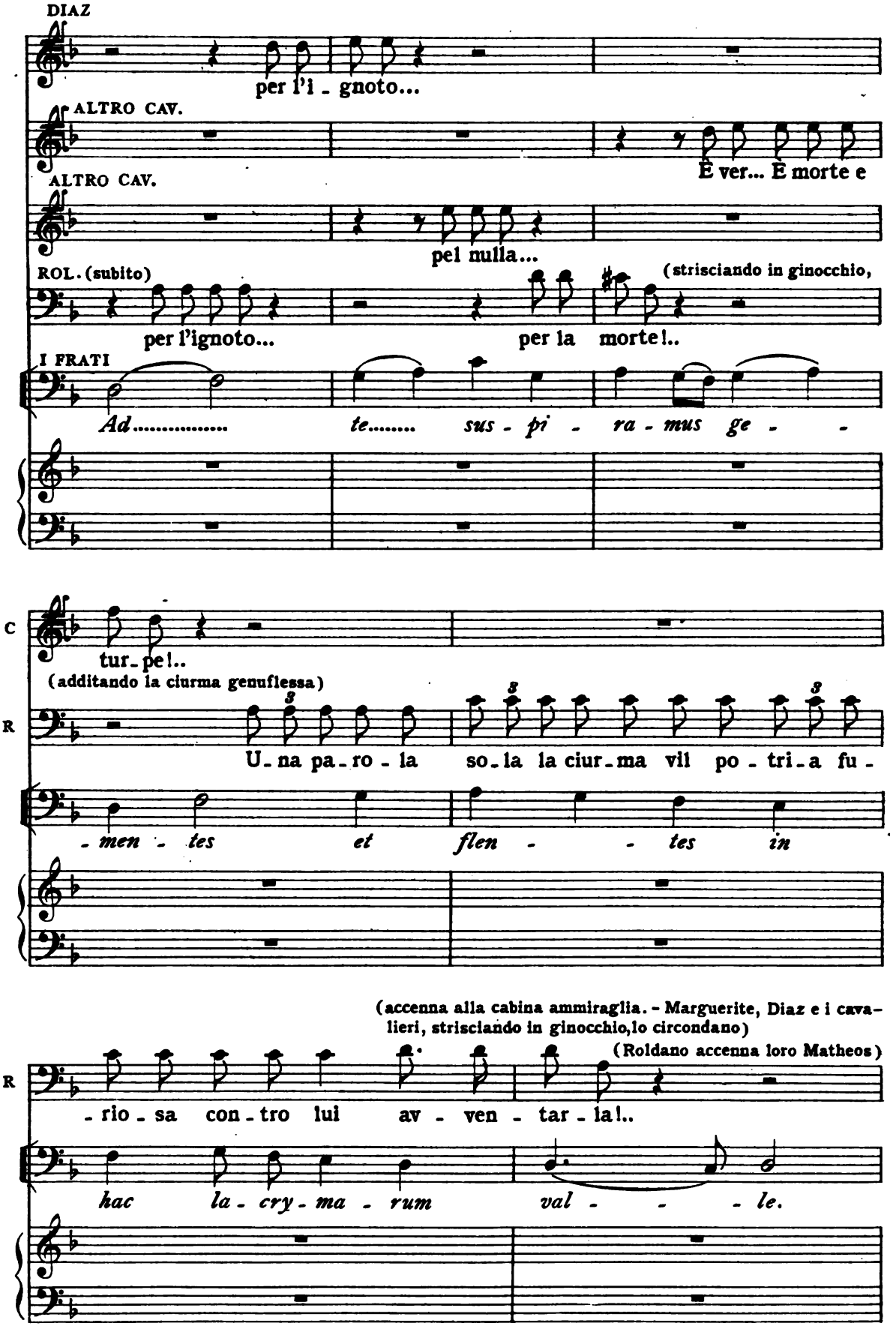

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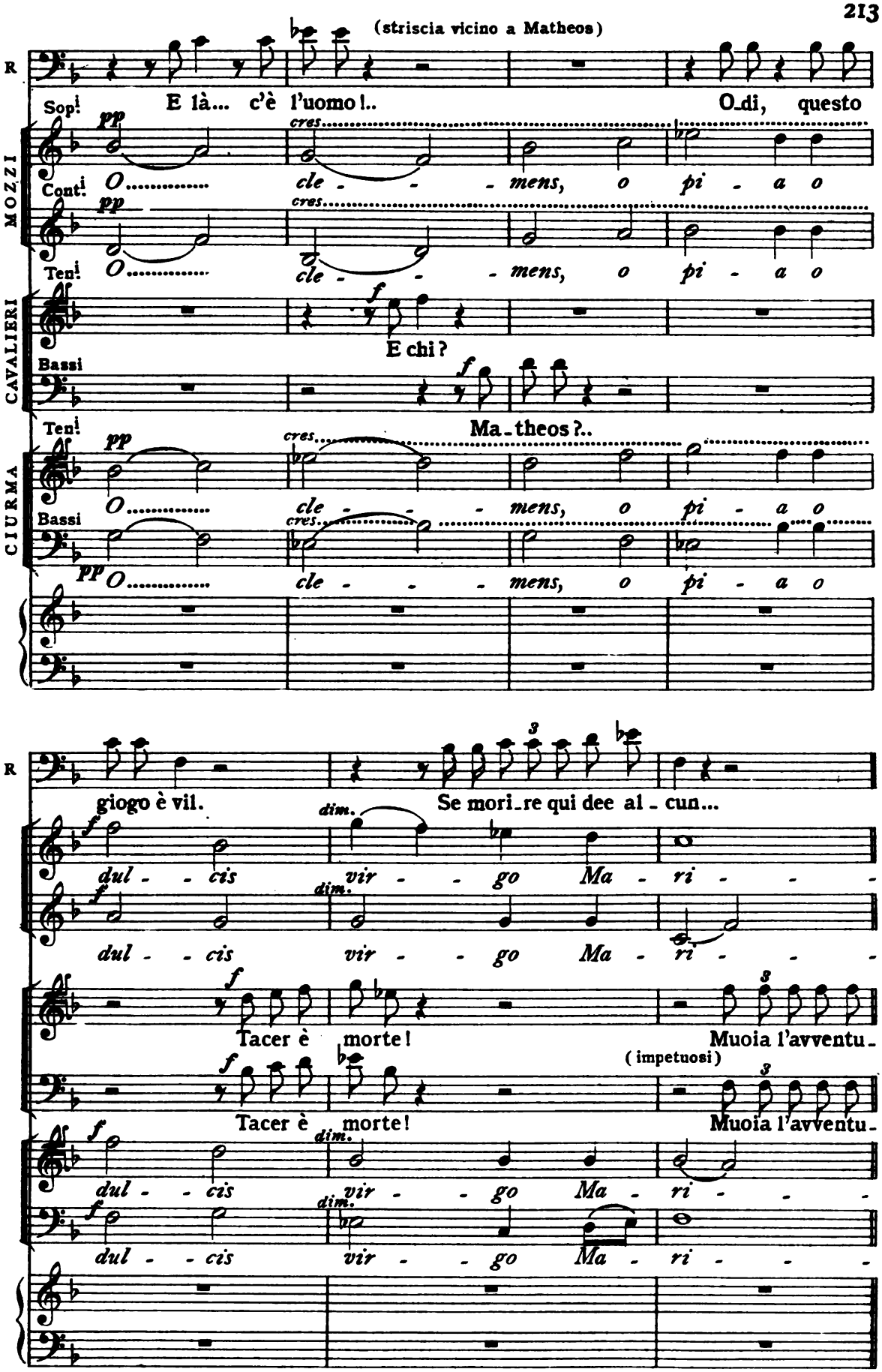

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PIÙ MOSSO ♩ =112

MAT. (ripone la corona del rosario e impugna risoluto il pugnale)

All'on_da!

(balzando in piedi urla:)

R

Muoja il ge_no_ve_se!...

(balzando in piedi)

a! Tornar voglia_ mol Vi_

(balzando in piedi)

a! Tornar vo_

(balzando in piedi)

_riero! All'on_da! all'on_da! all'onda!

(balzando in piedi)

_riero! Al_l'onda! all'on_da!

(balzando in piedi)

a! Al_l'onda! all'on_da!

(balzando in piedi)

a! All'on_da! all'on_da!

FRATI *ff*

E_ja er_go.....

PIÙ MOSSO ♩ =112

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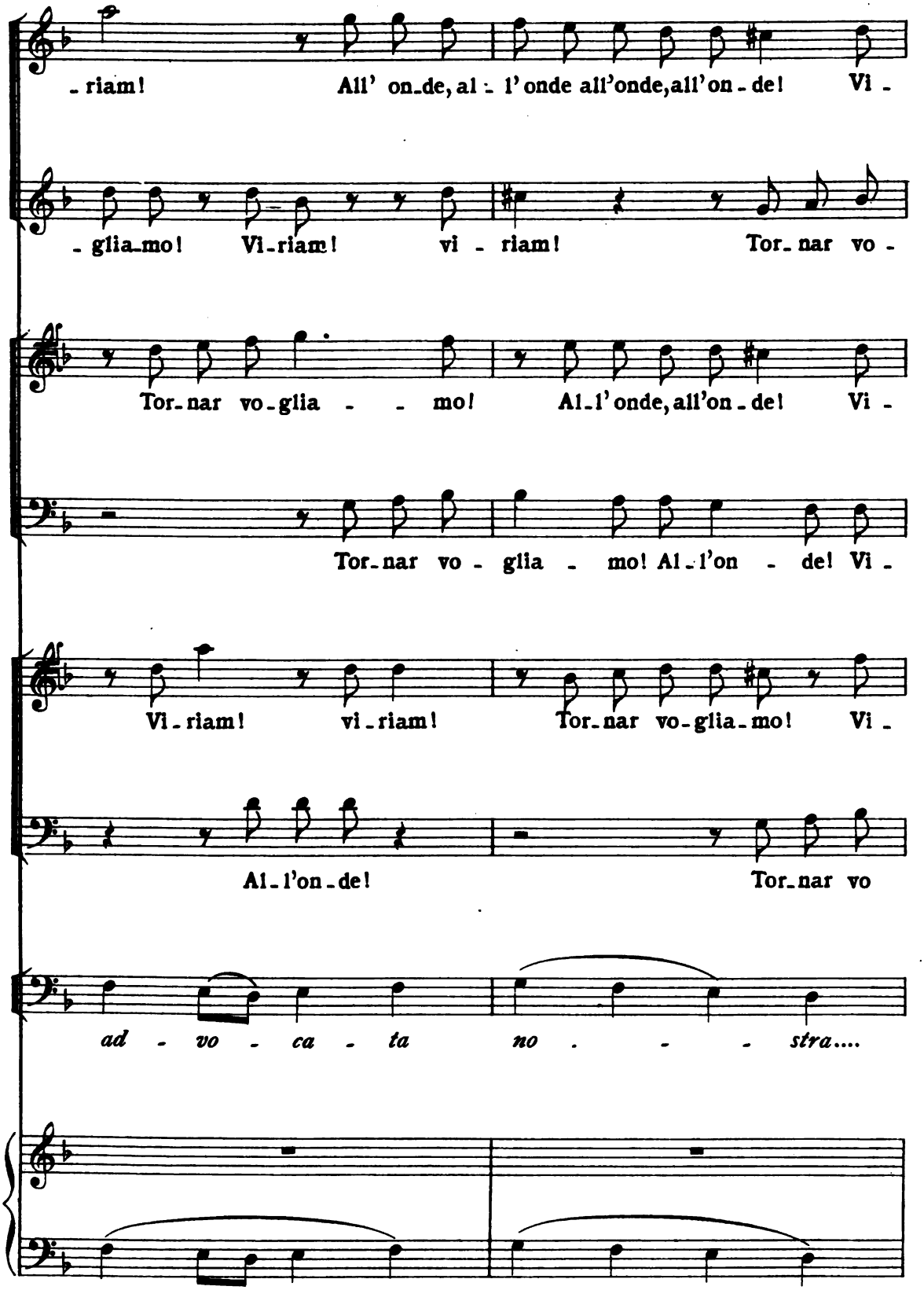

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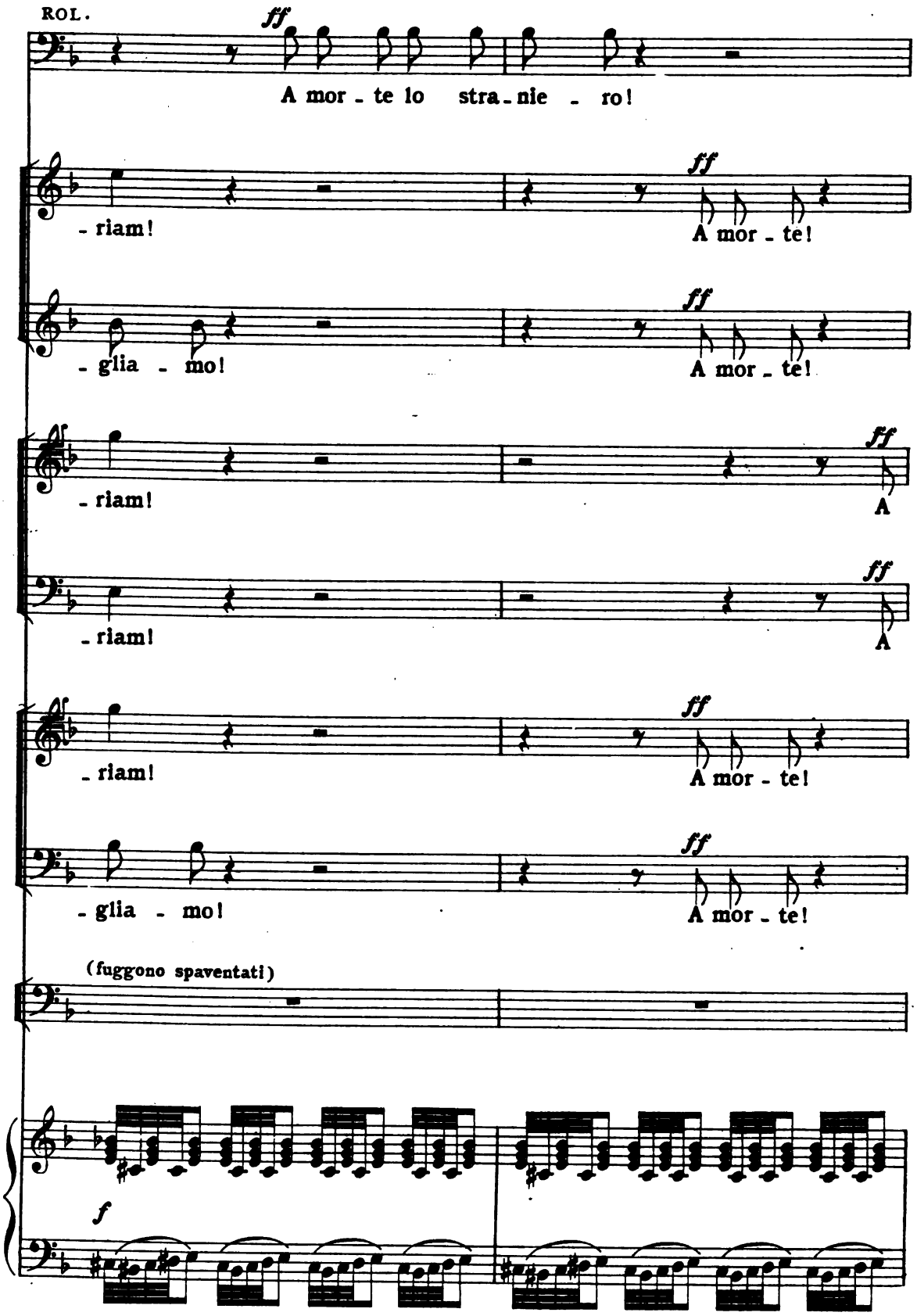

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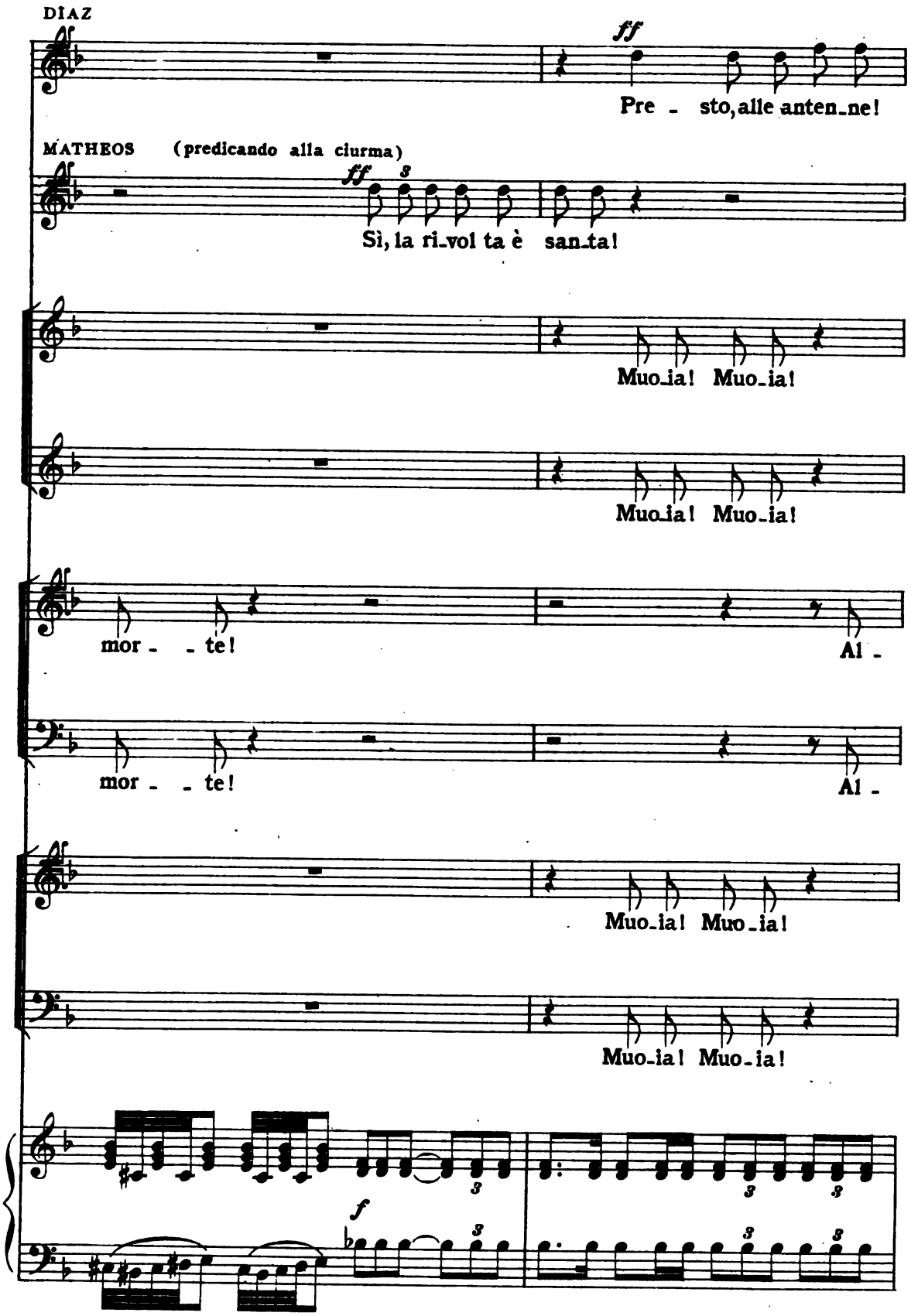

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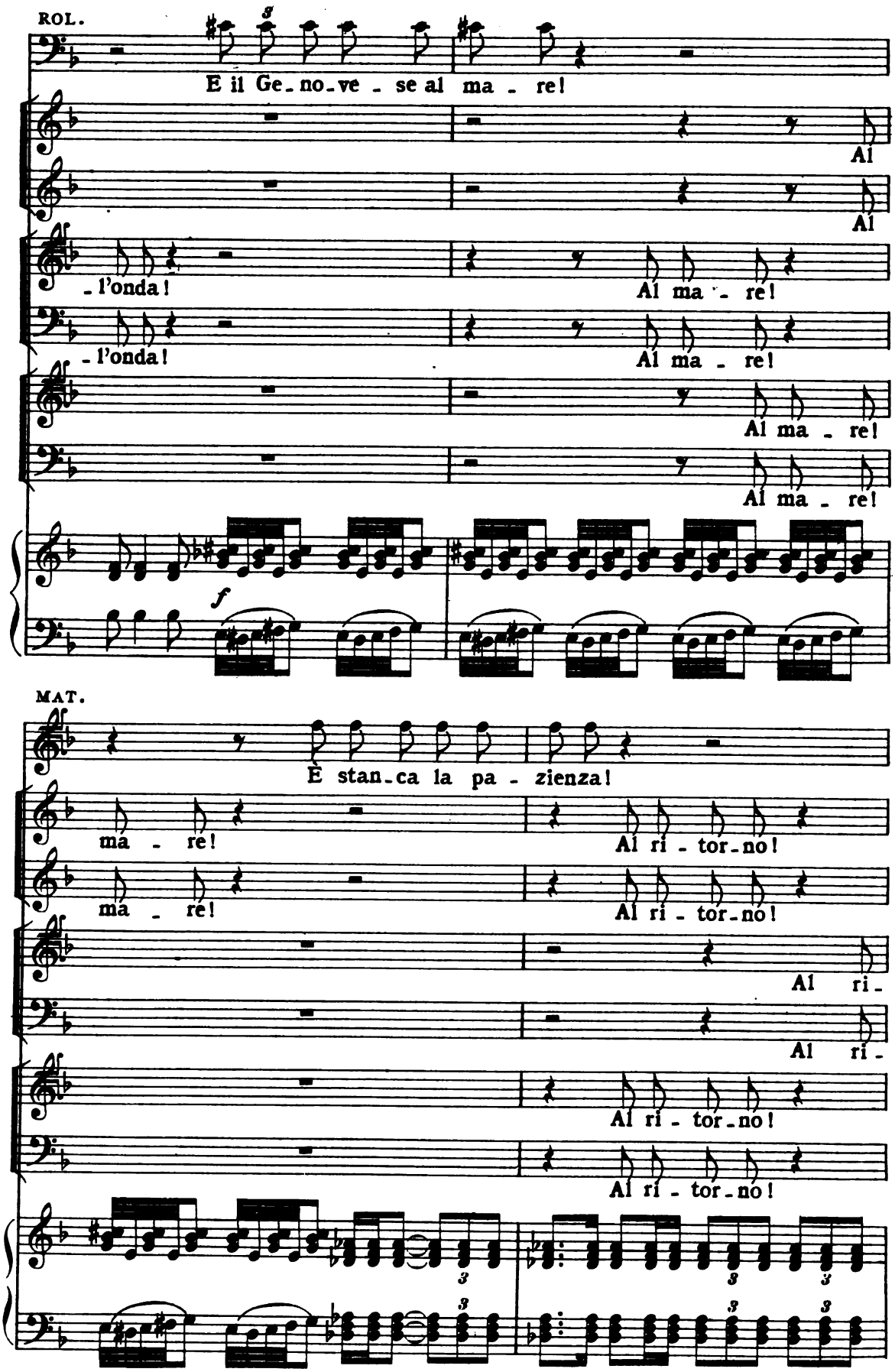

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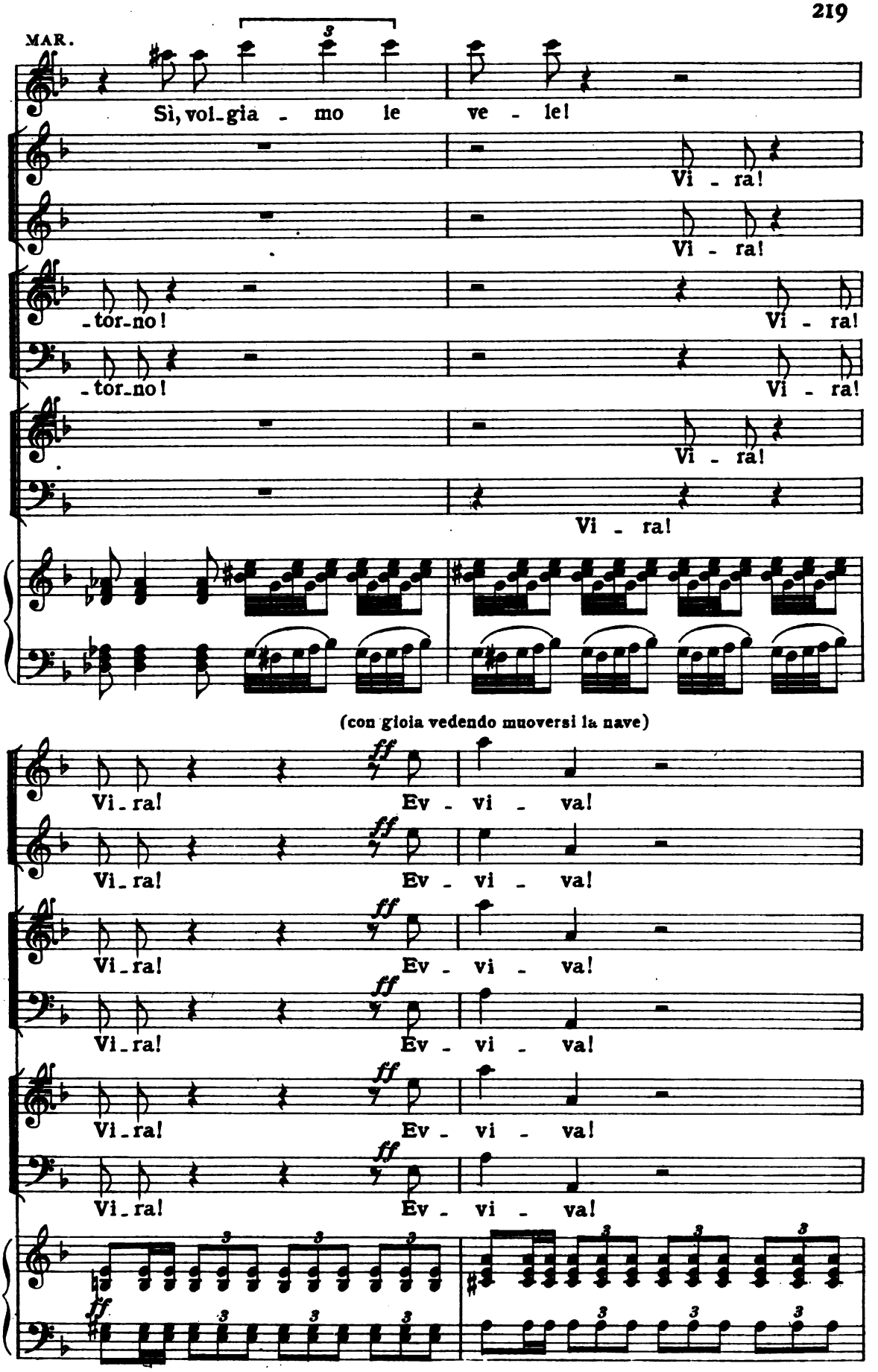

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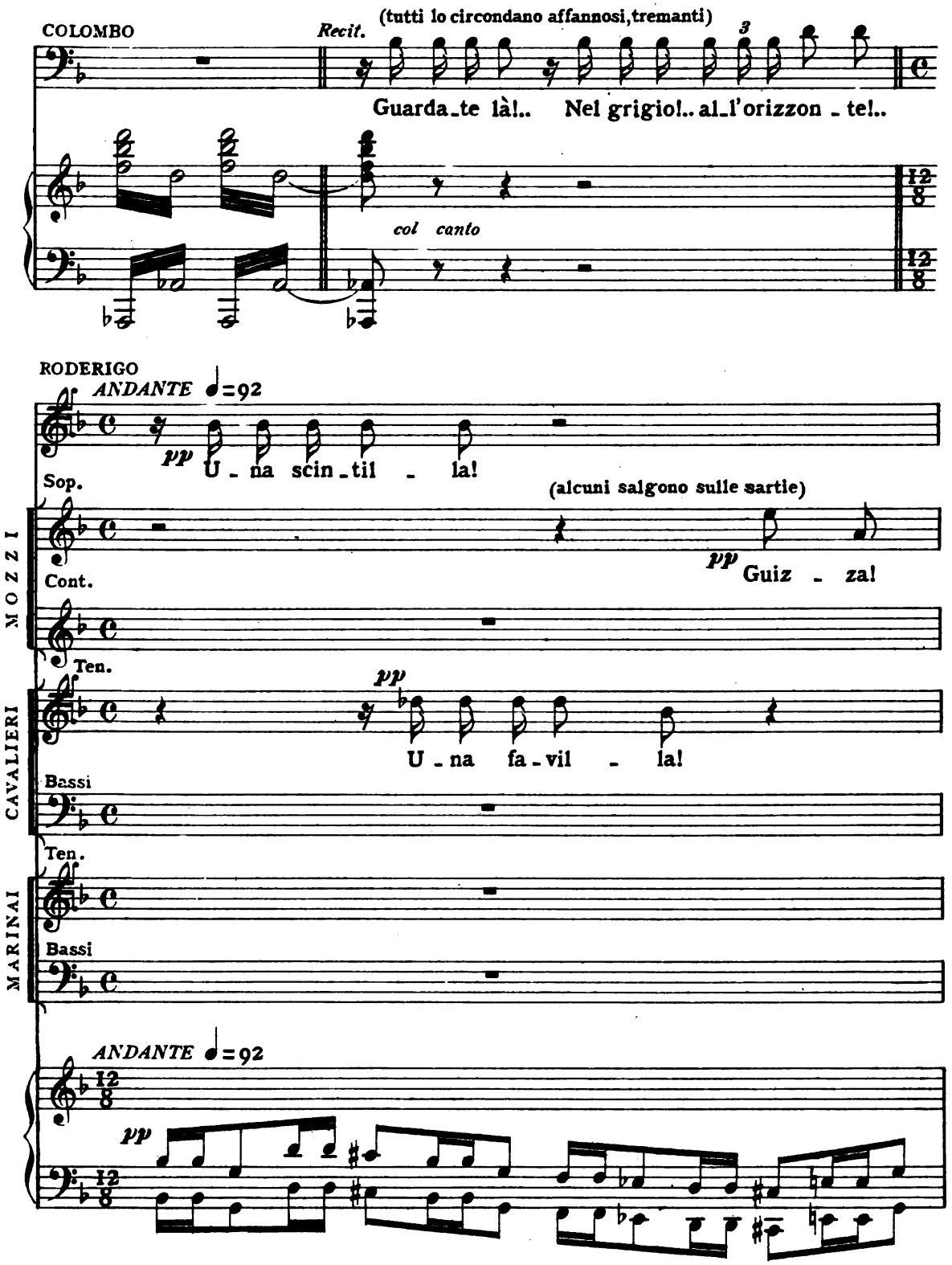
(La confusione è al colmo. Un'orda di furenti guidati da Matheos, spinta e aizzata da Roldano, si av_ventа alla poppa.– Colombo vi è ancora... Ma è là, ritto, gli occhi spalancati, fissi, le mani tese in atto di afferrare qualche imagine, le labbra tremanti. È così che lo coglie la furia e la ferocia dei ribelli. Matheos volge gli occhi e segue suo malgrado la direzione dello sguardo di Colombo, gli cade l' ac_cetta dalla mano e dà in un grido soffocato)



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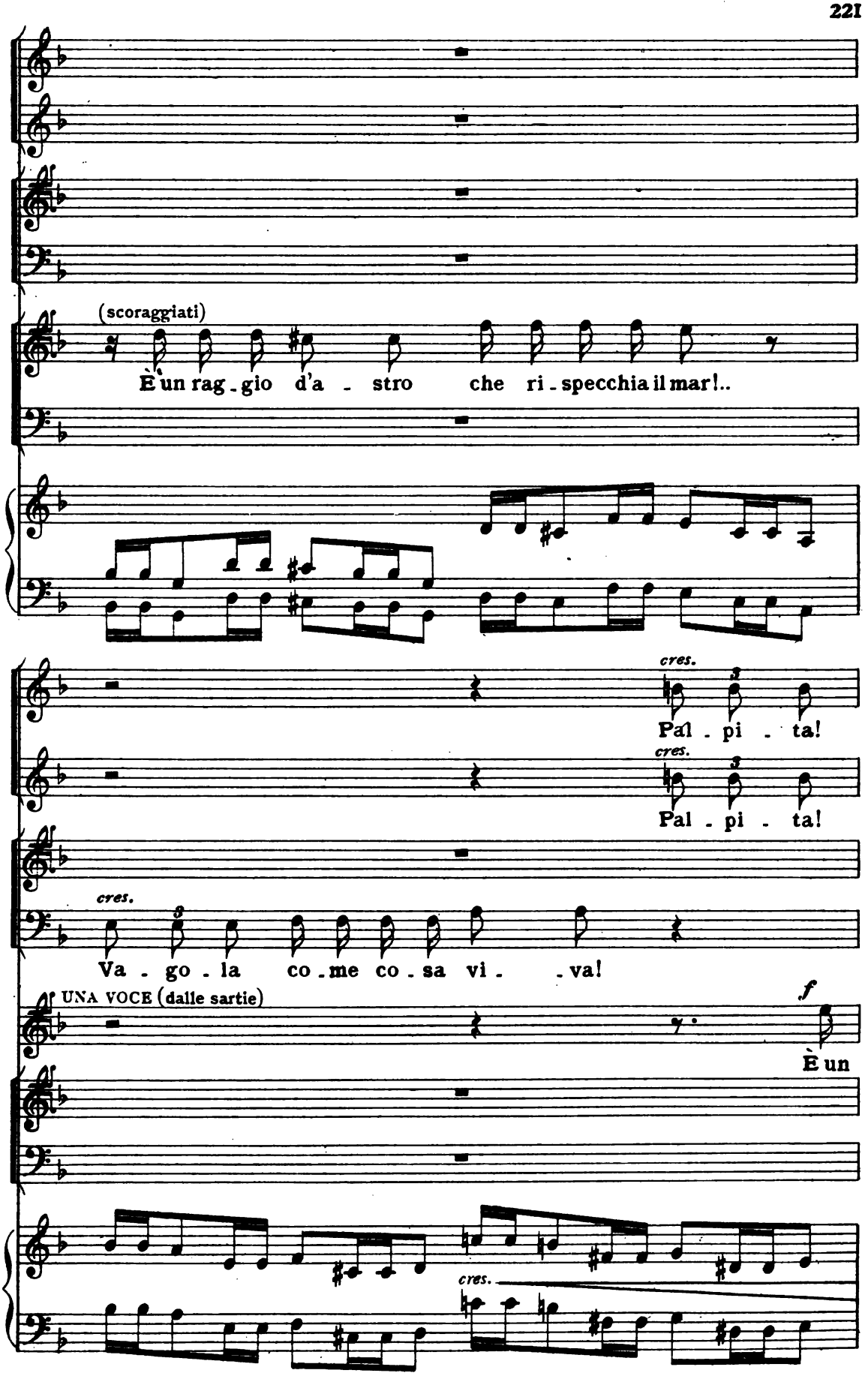

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(con immensa gioia) (con profonda desolazione) rit.

ff pp

È un fo - co! Ancor tenè - bre!

ff pp rit.

È un fo - co! Ancor tenè - bre!

(con immensa gioia) (con profonda desolazione)

ff pp

È un fo - co! Ancor tenè - bre!

ff pp rit.

È un fo - co! Ancor tenè - bre!

fo - co! È un fo - co!

(con immensa gioia) (con profonda desolazione) rit.

ff pp

È un fo - co! Ancor tenè - bre!

ff pp rit.

È un fo - co! Ancor tenè - bre!

f fp rit.

(Cupo silenzio domina sulla *Santa Maria*. I rivoltosi si guardano lividi in volto; alcuni dei più feroci afferrano nuovamente le scuri... quando... lontano dalla *Pinta*, una voce che pare uno strido acutissimo, viene pel mare.)

dalla PINTA

UNA VOCE (dall'alto di una sartia) f

Ter - ra! Ter - ra! Ter - ra!

VOCE (dall'alto) *a Tempo*

Ter - - ra!

COL. (quasi parlato)

È spento!..

pp ppp

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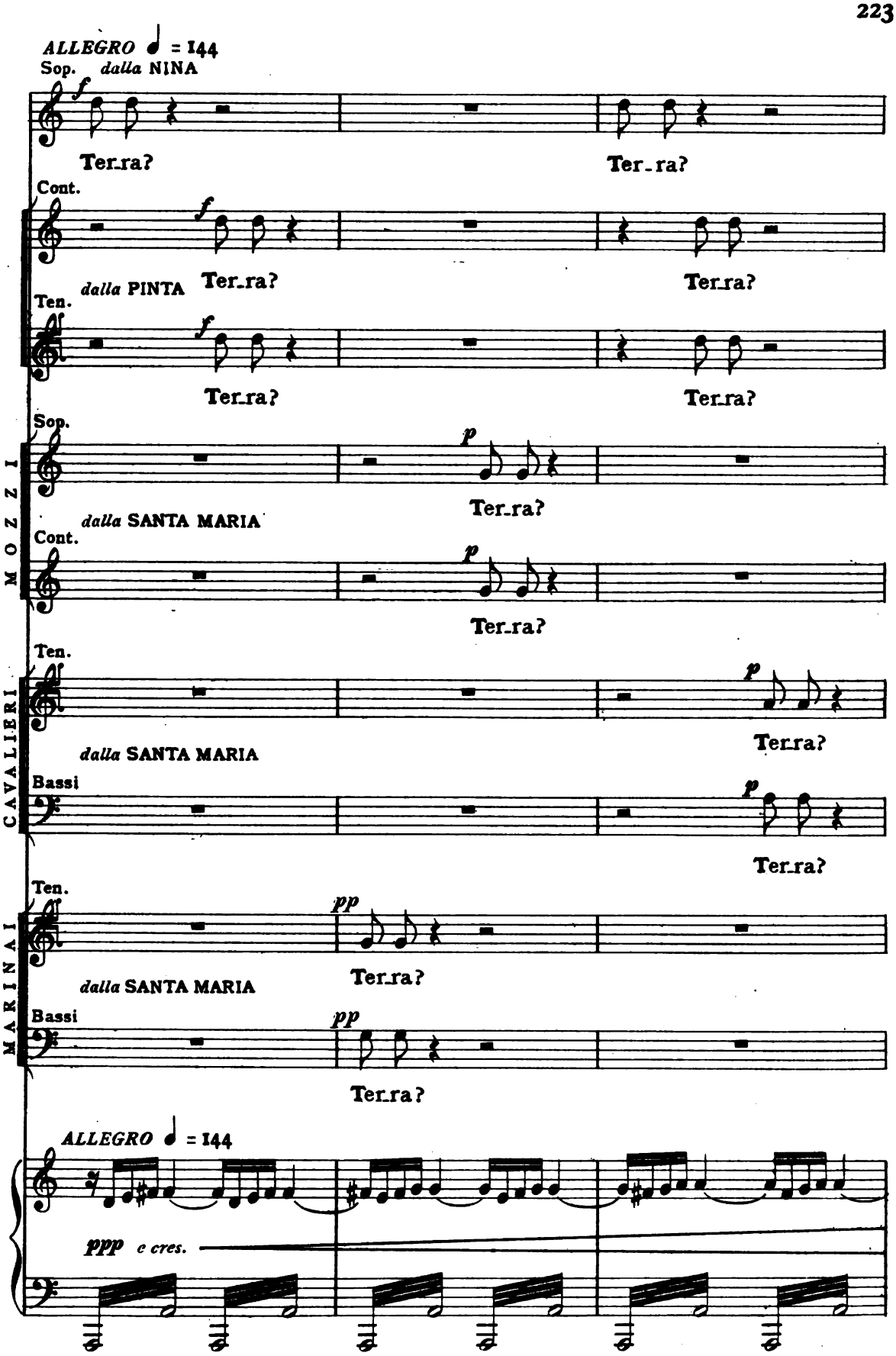

N.B. I cori della *NINA* e della *PINTA* potranno essere invece collocati sull'alto della Prora della *S. MARIA*.

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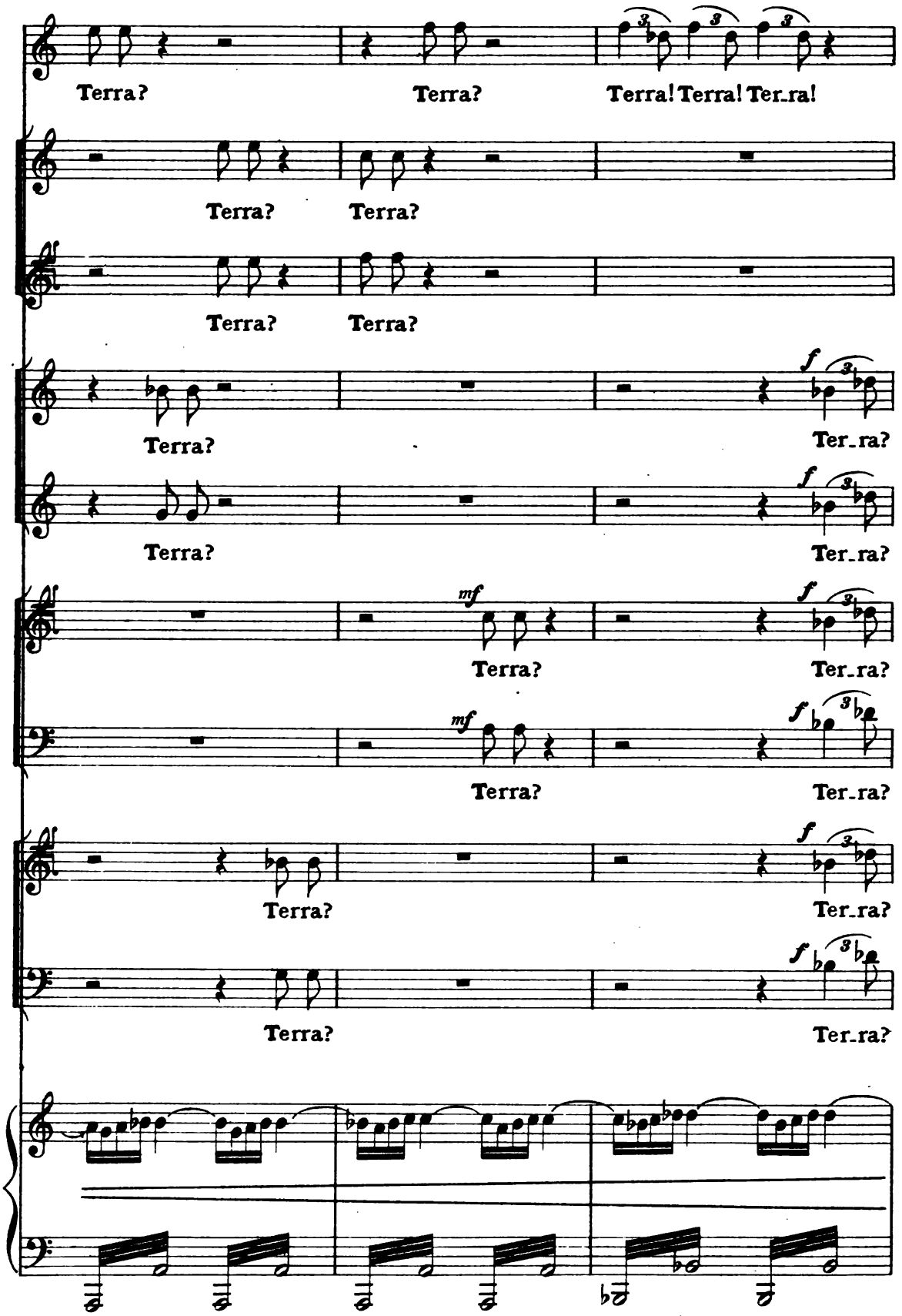

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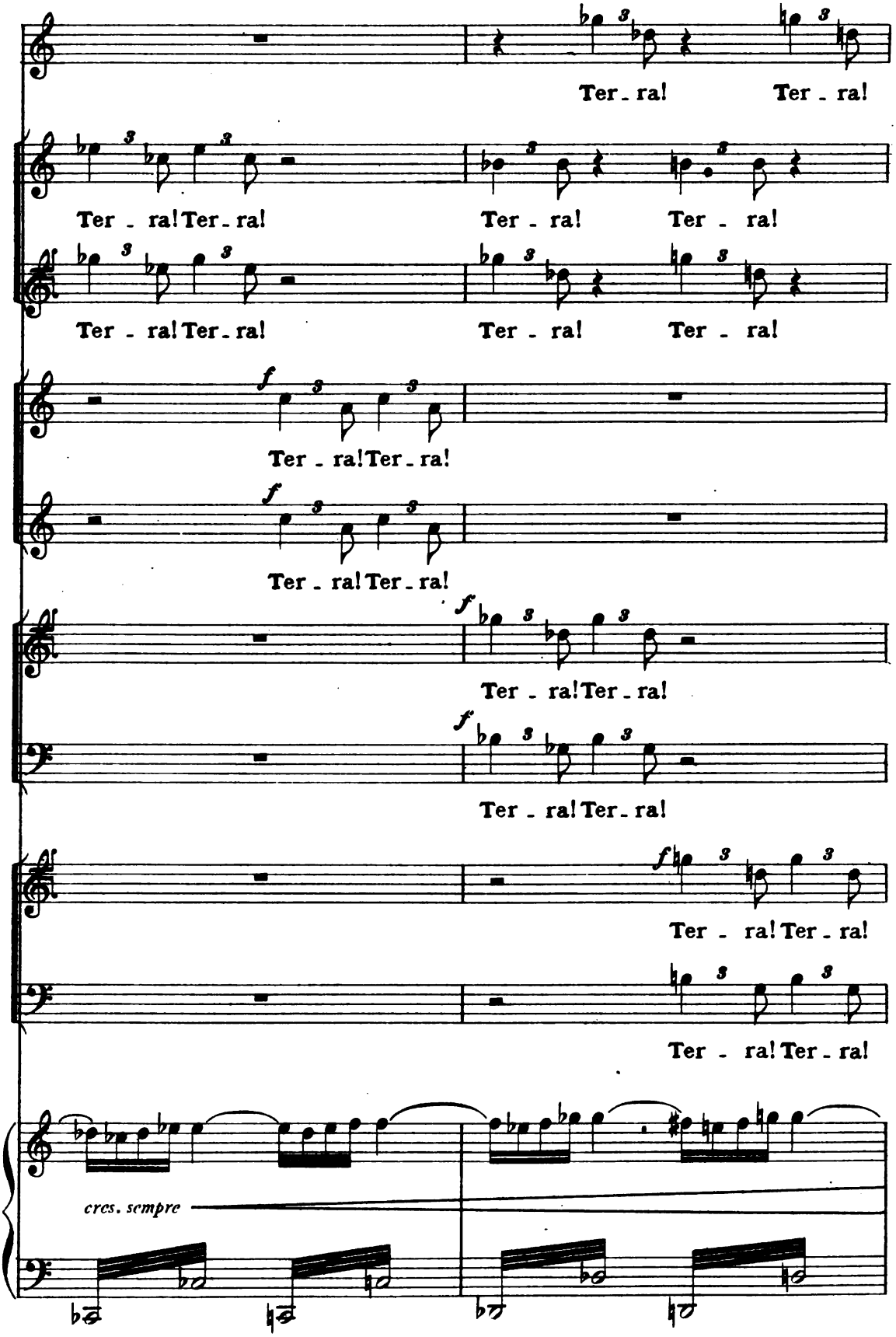

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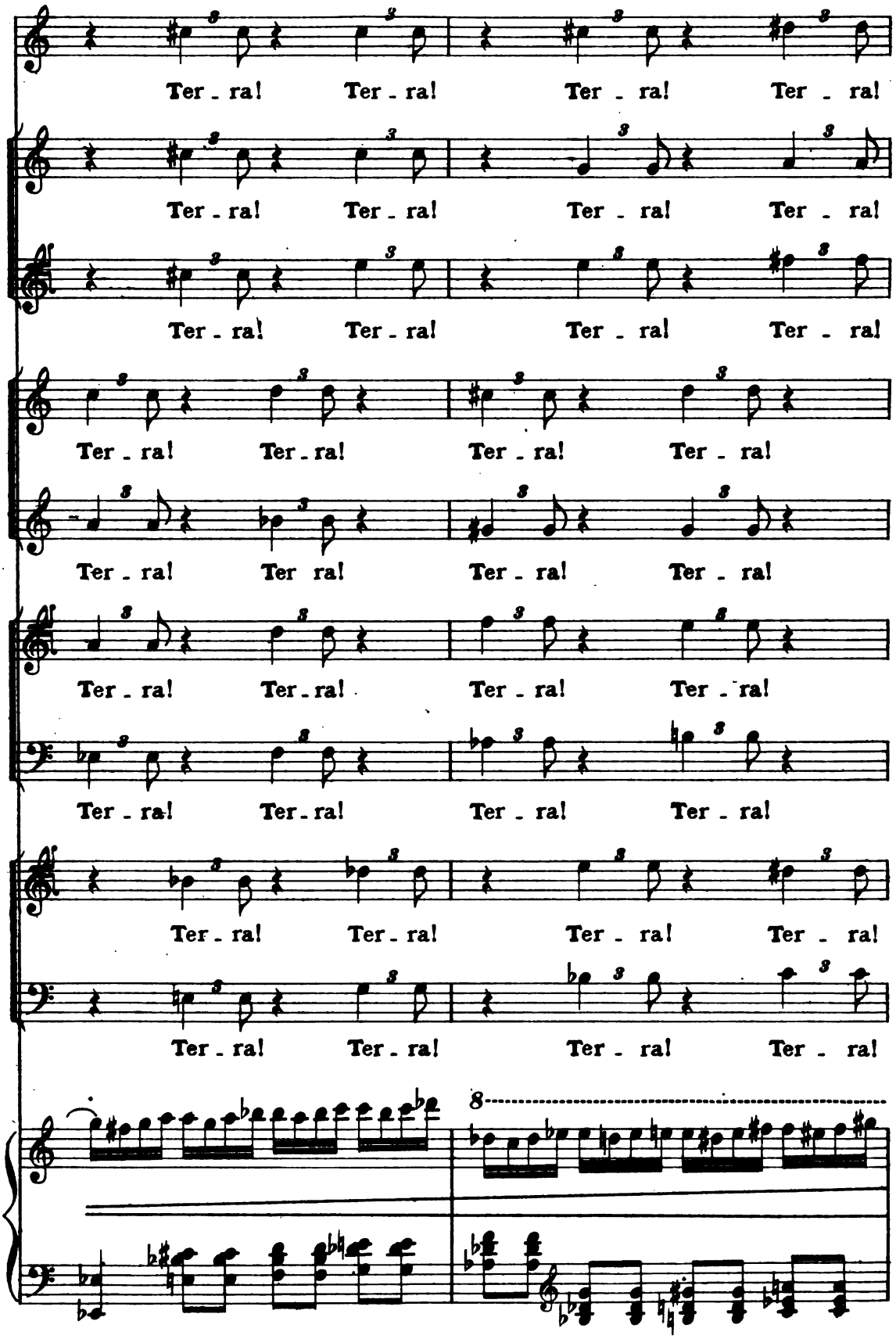

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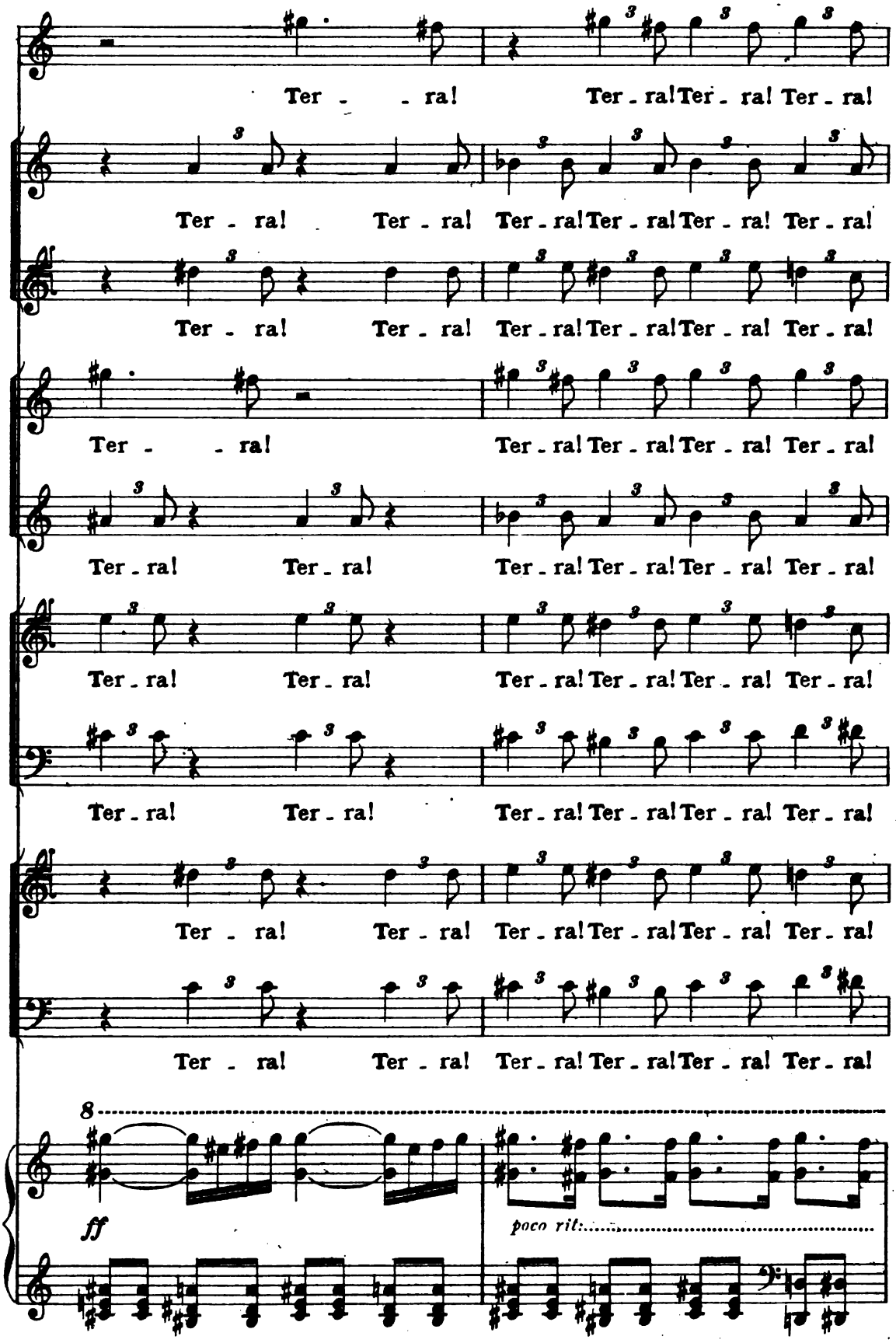

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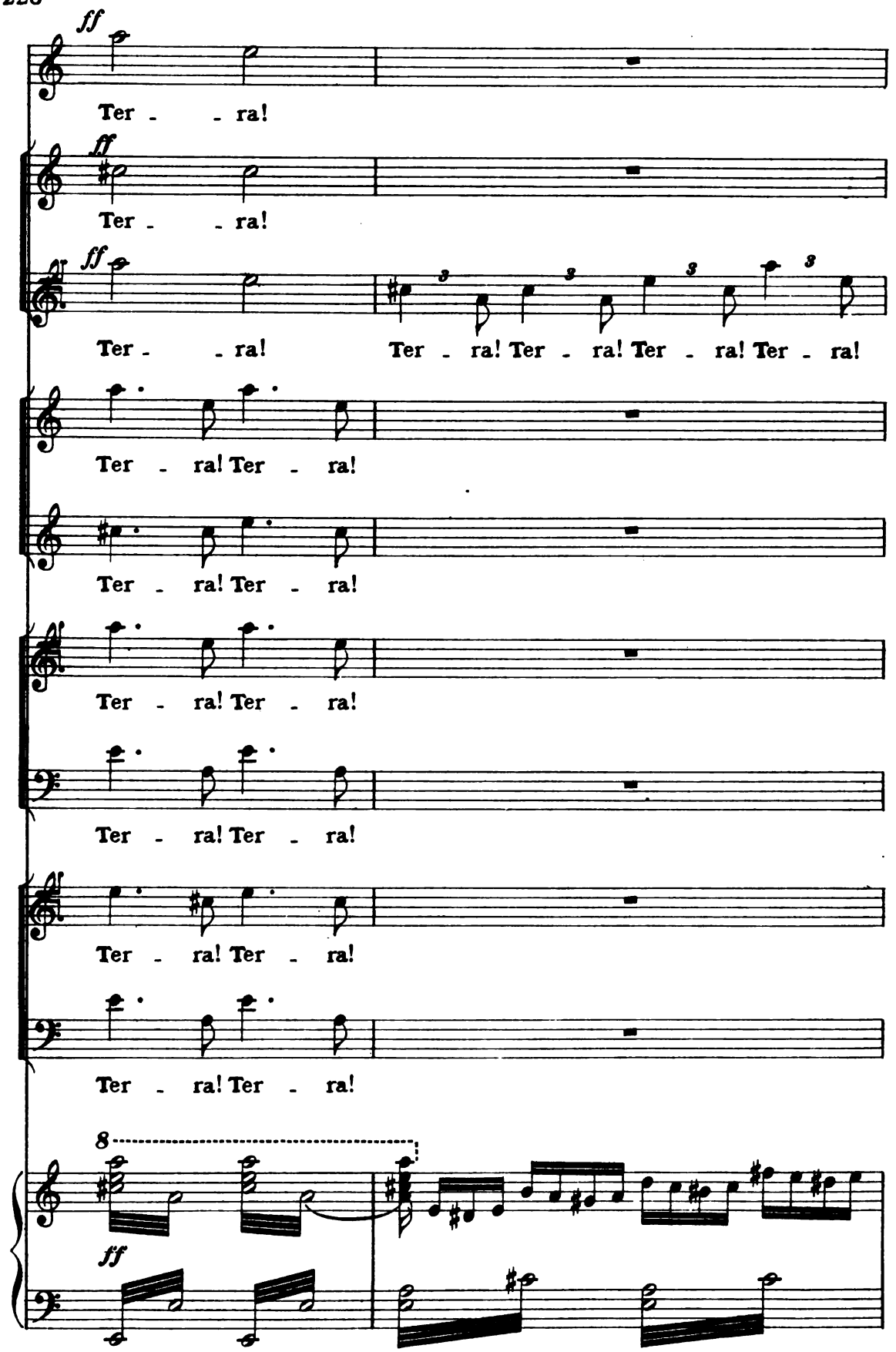

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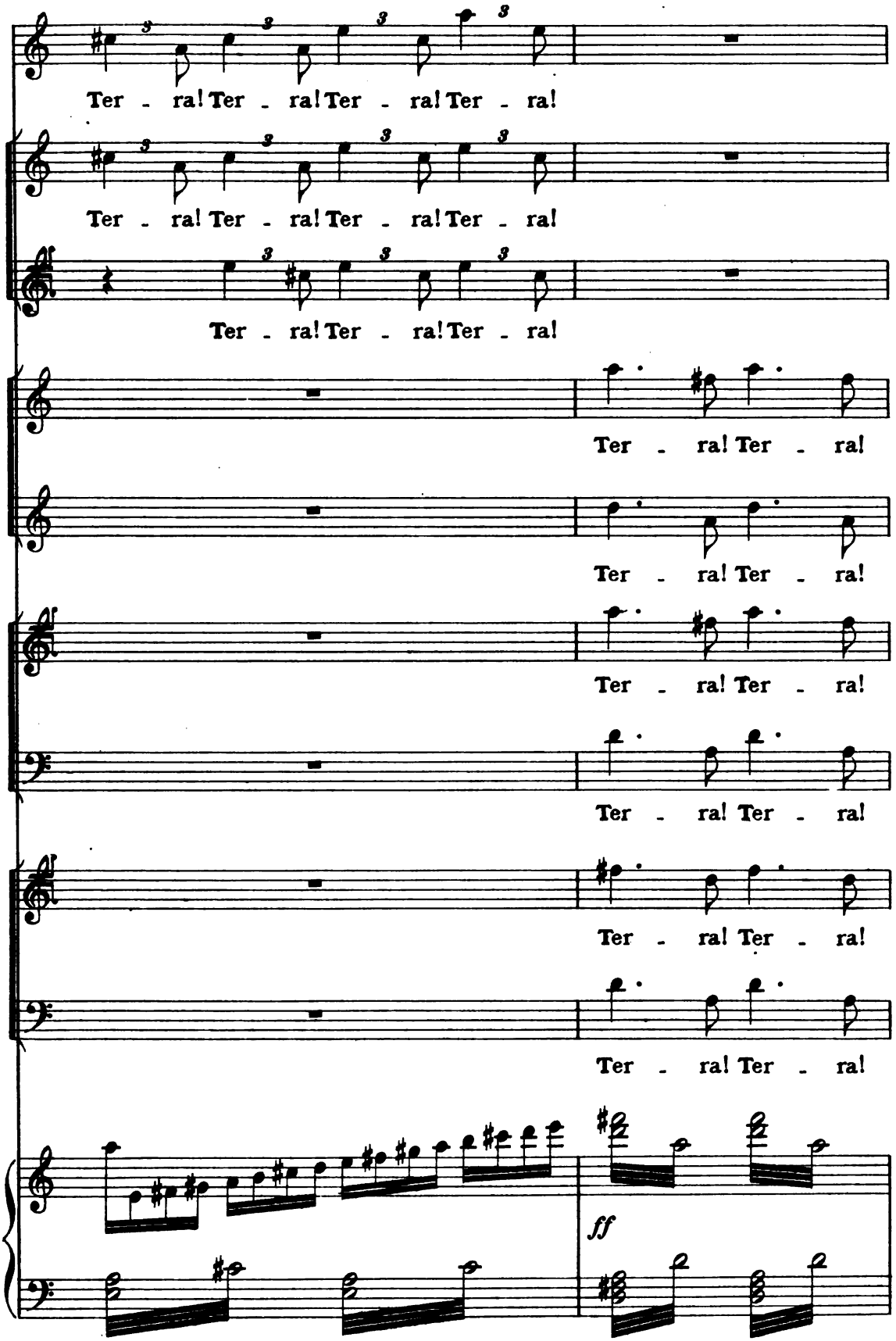

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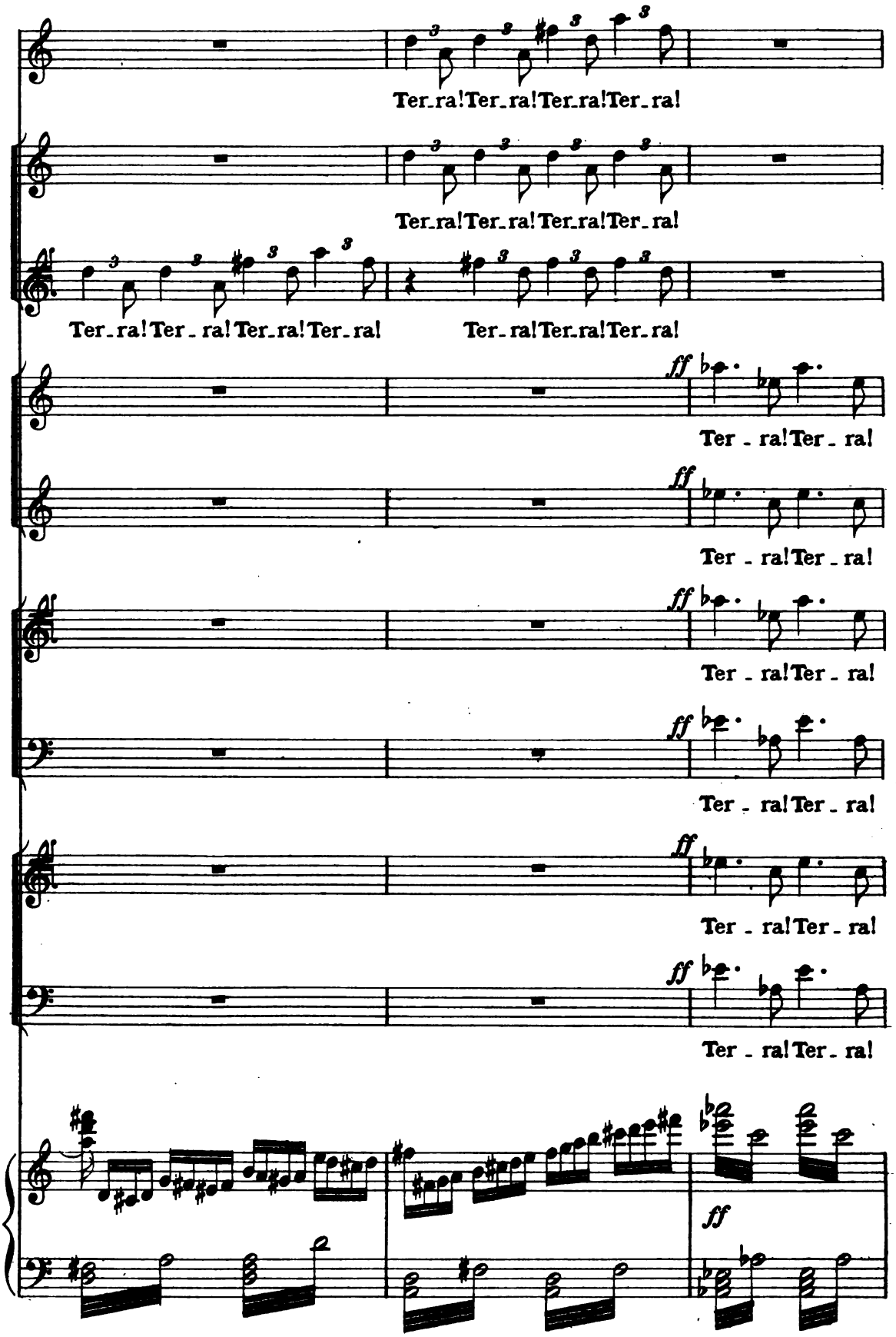

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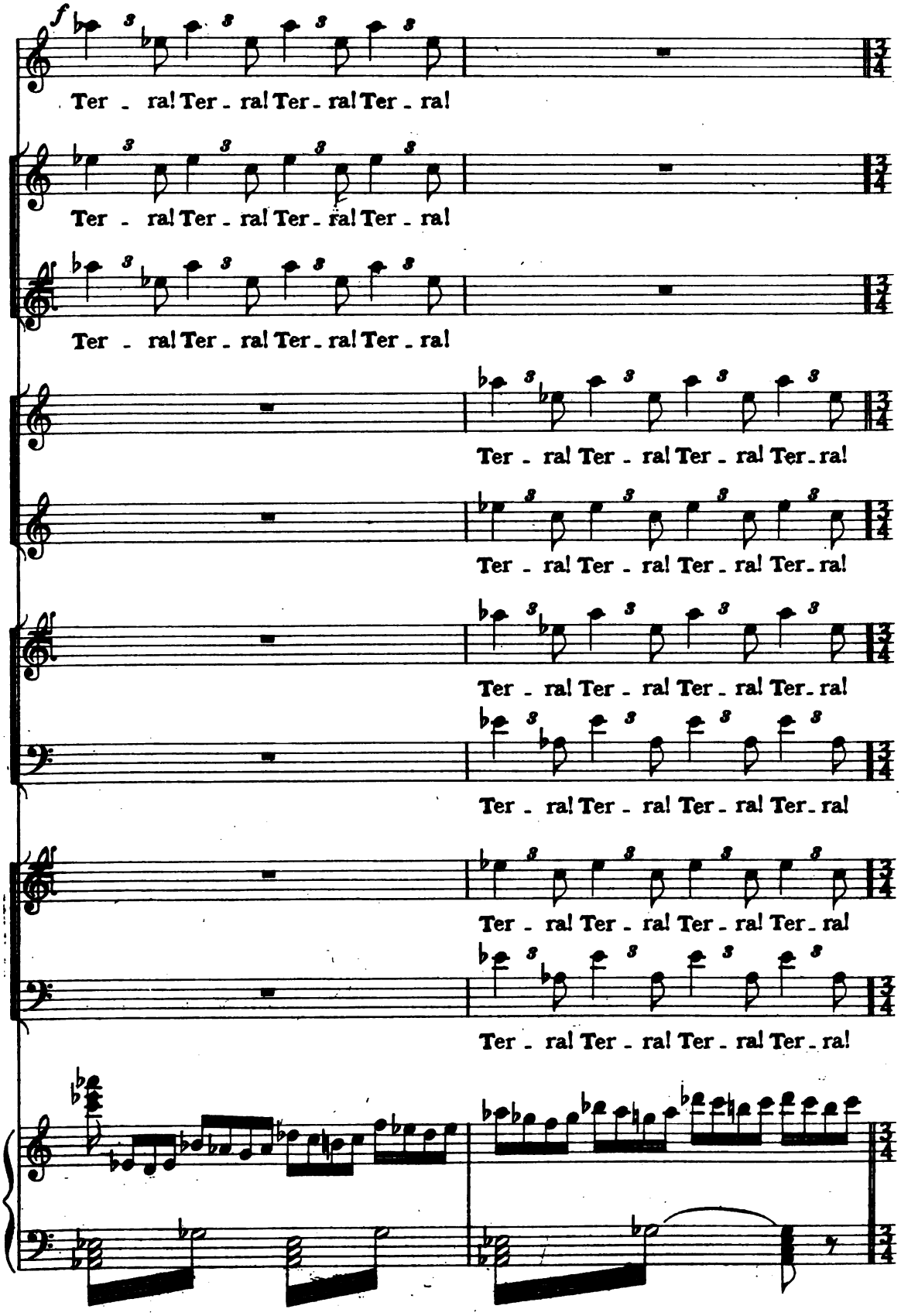
(a quelle grida di *Terra, Terra,* che vengono dalla immensità dell'oceano, sulla *Santa Maria* i marinai e i soldati si confondono assieme, i cavalieri e i gentiluomini si mischiano alla ciurma; è in tutti il più grande entusiasmo. Da lungi comincia a sorgere dal mare la nuova terra.)



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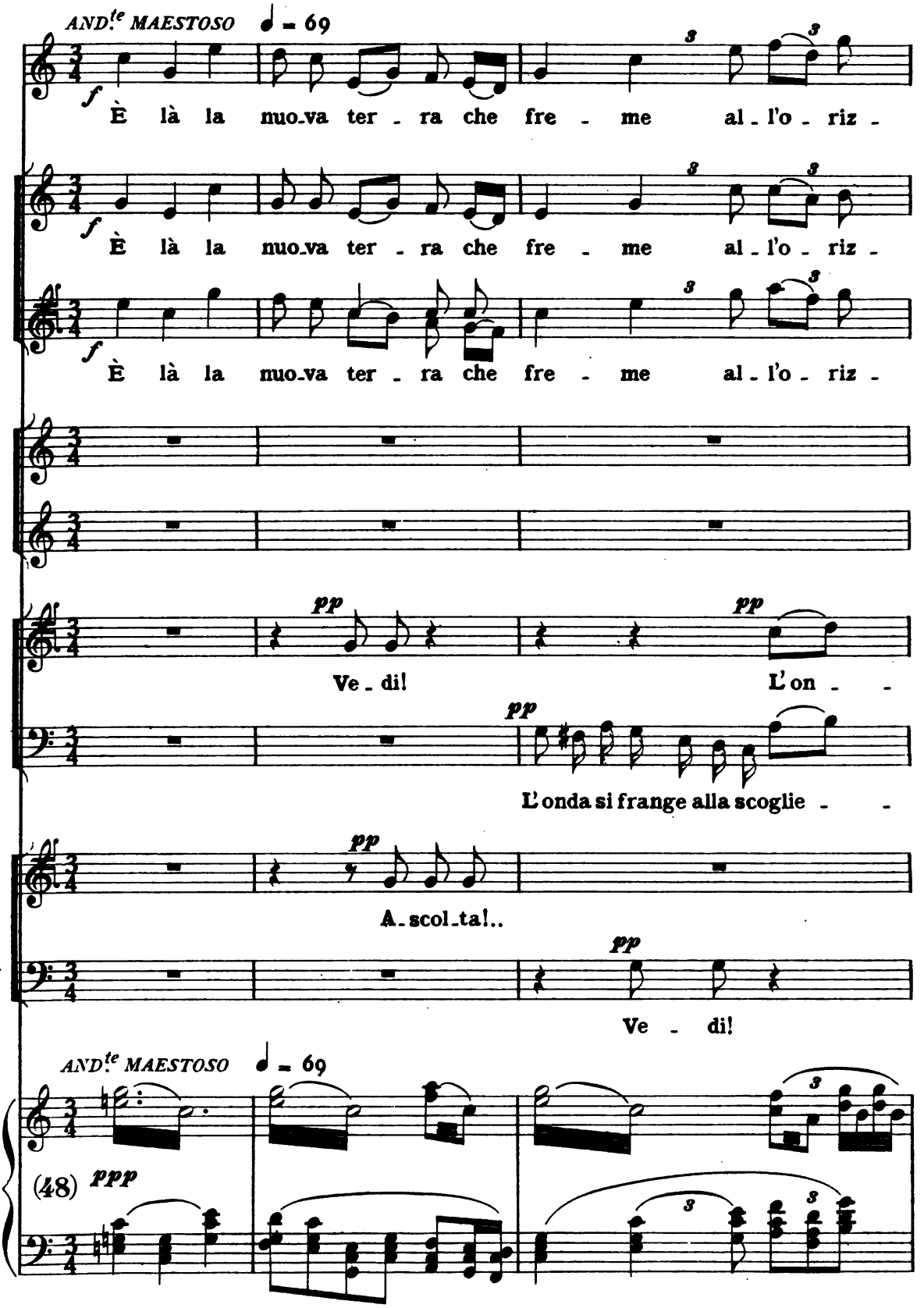
(un agitarsi sulla *Santa Maria*, un accorrere e un interrogarsi l'un l'altro, ancora sotto l'angoscia dell'incertezza)

(la luce si fa a poco a poco più intensa)



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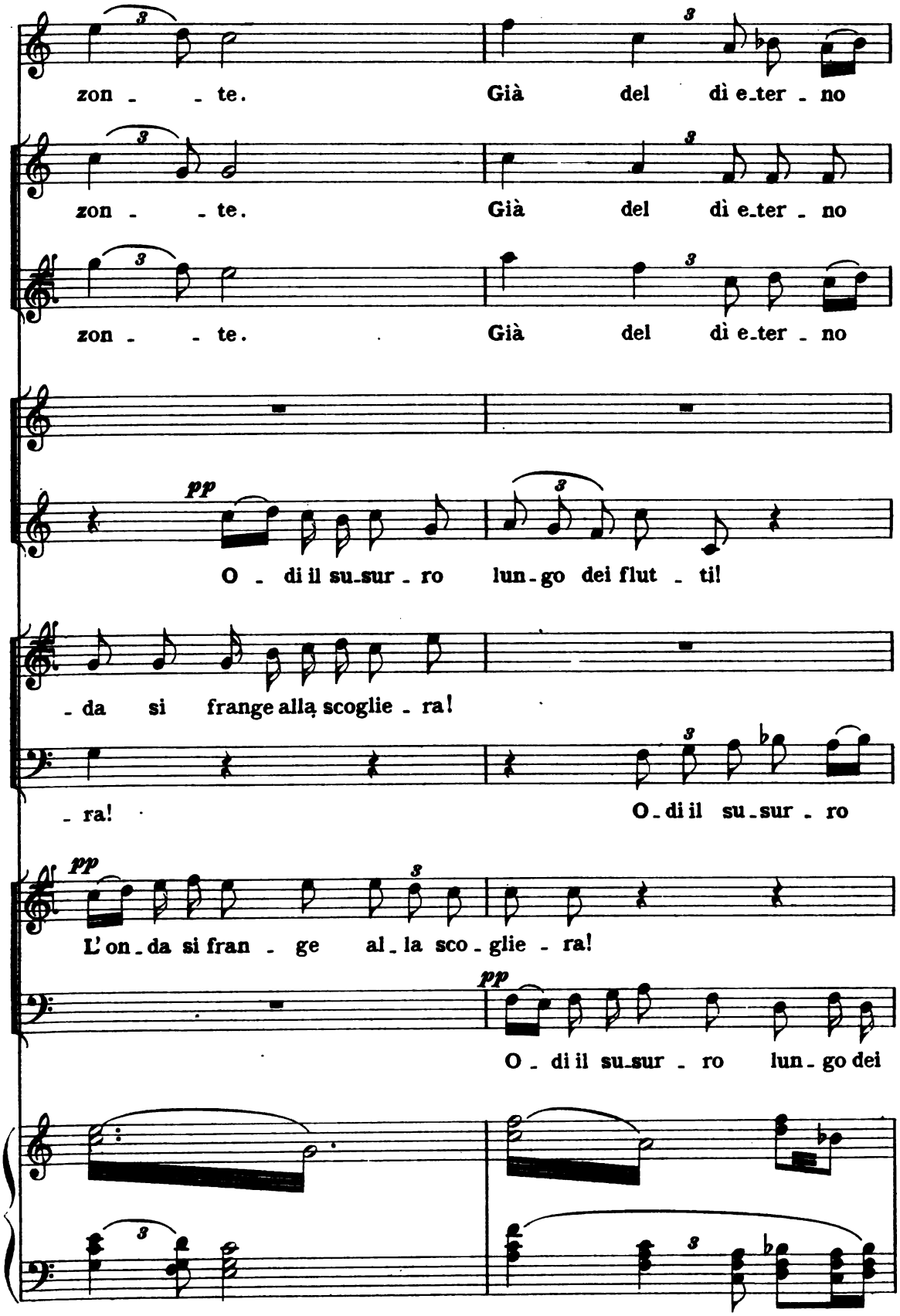

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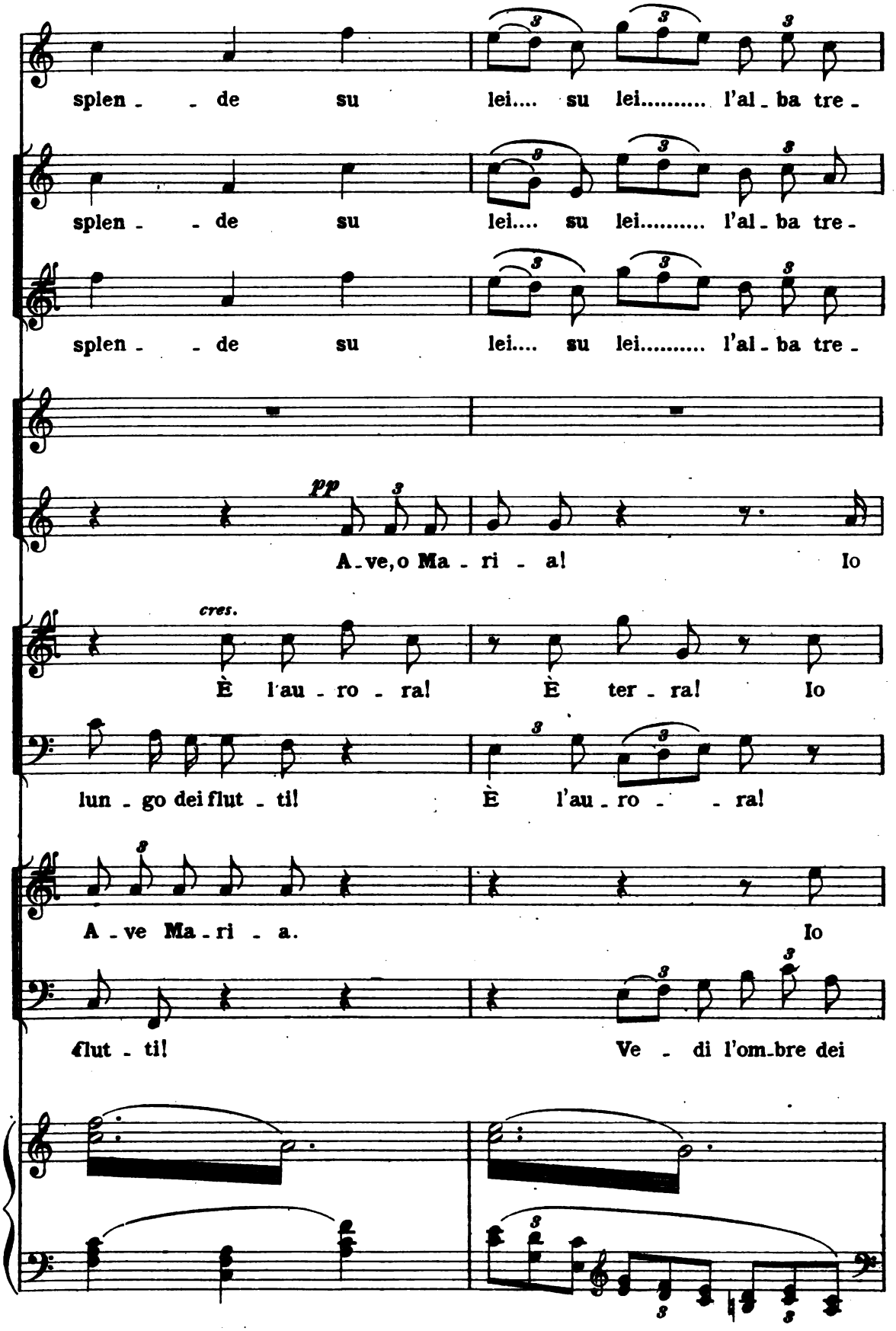

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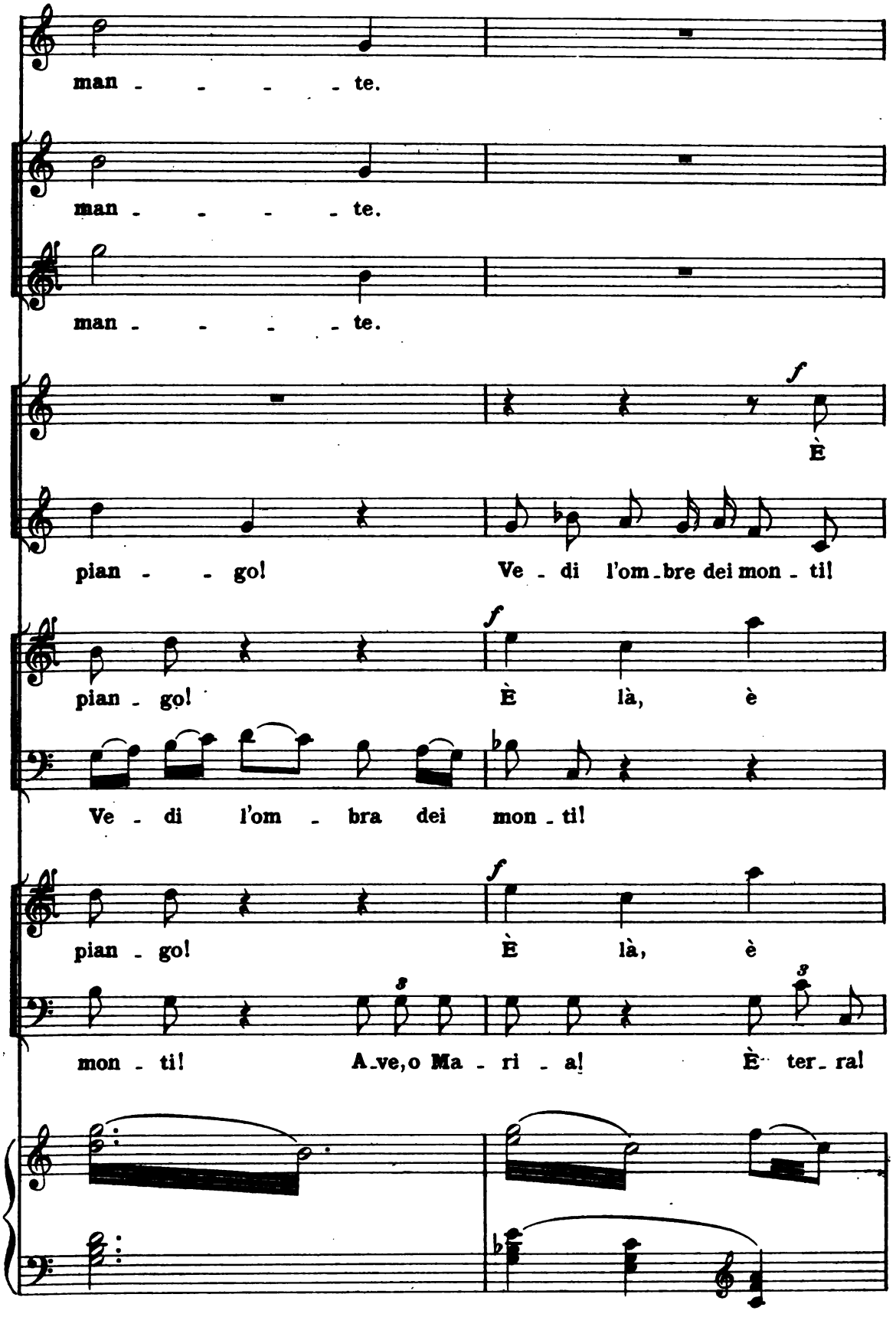

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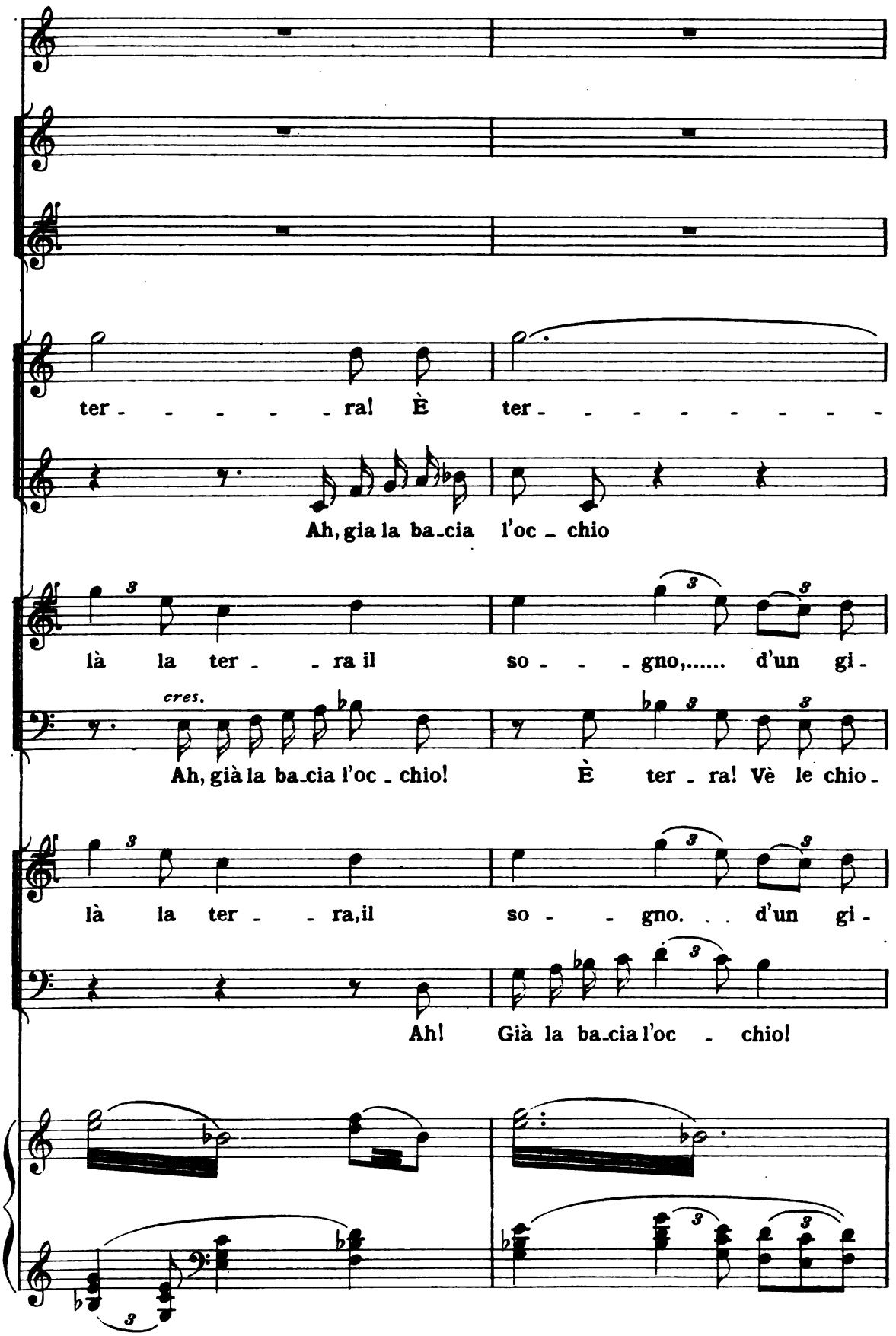

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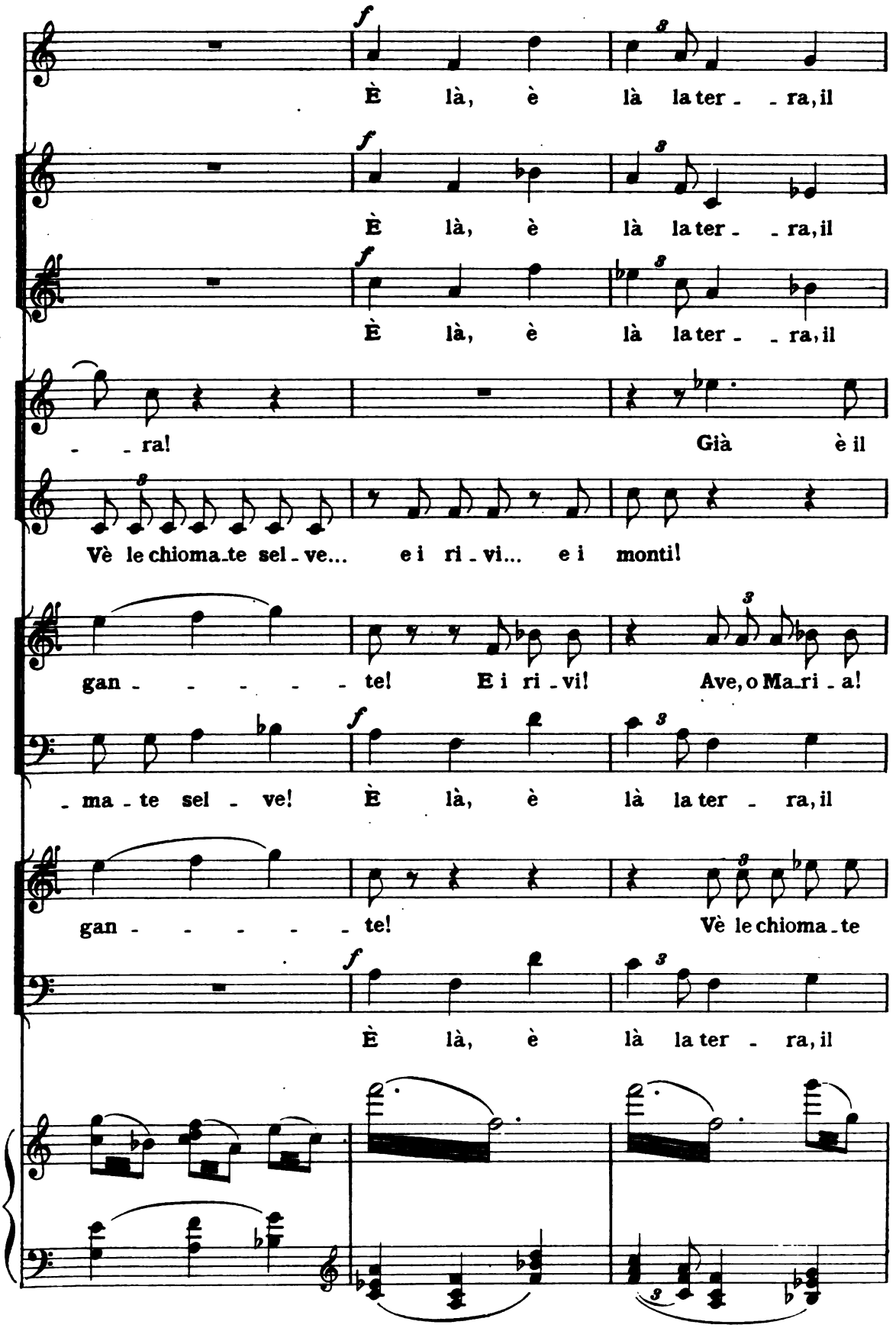

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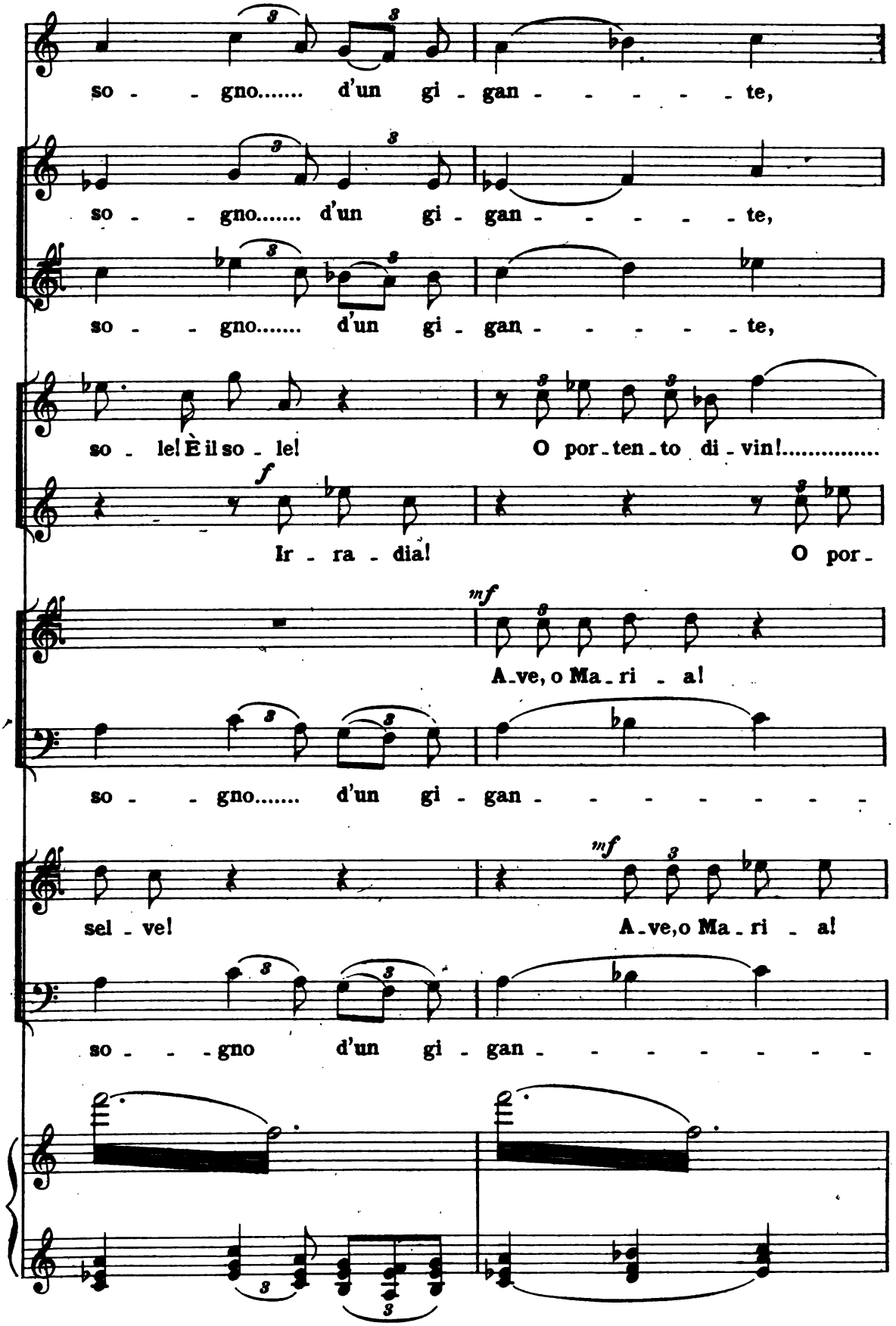

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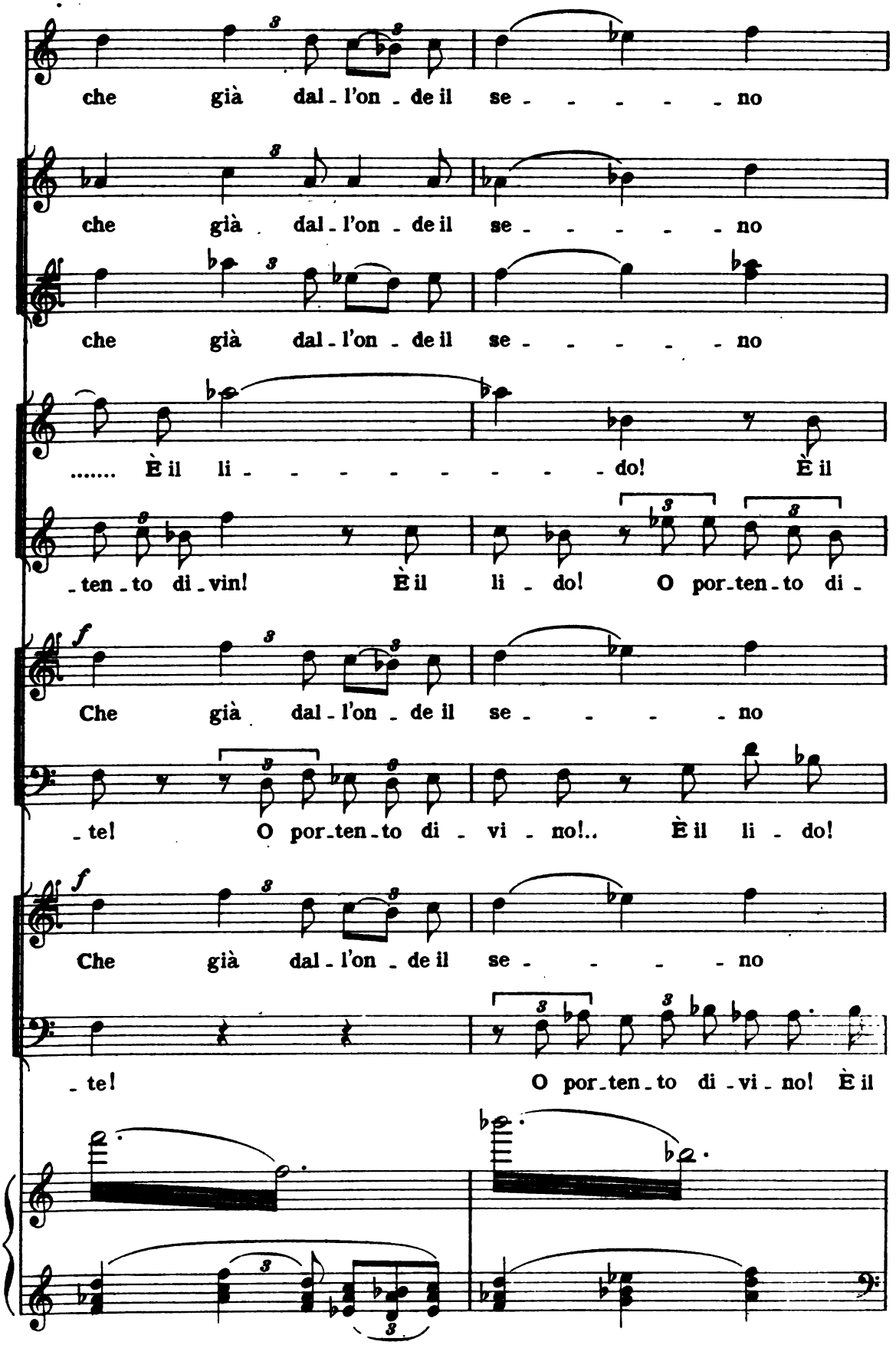

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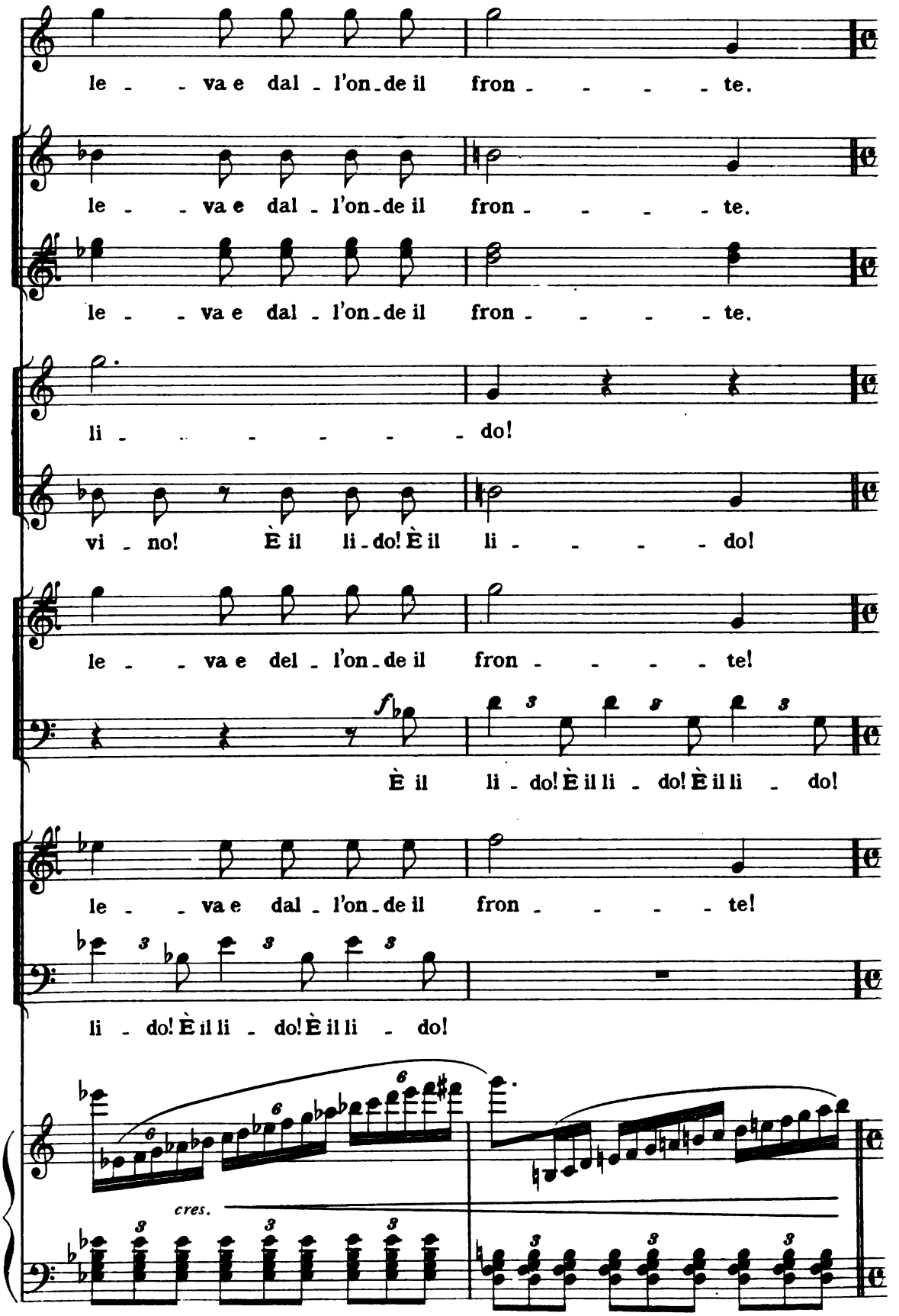

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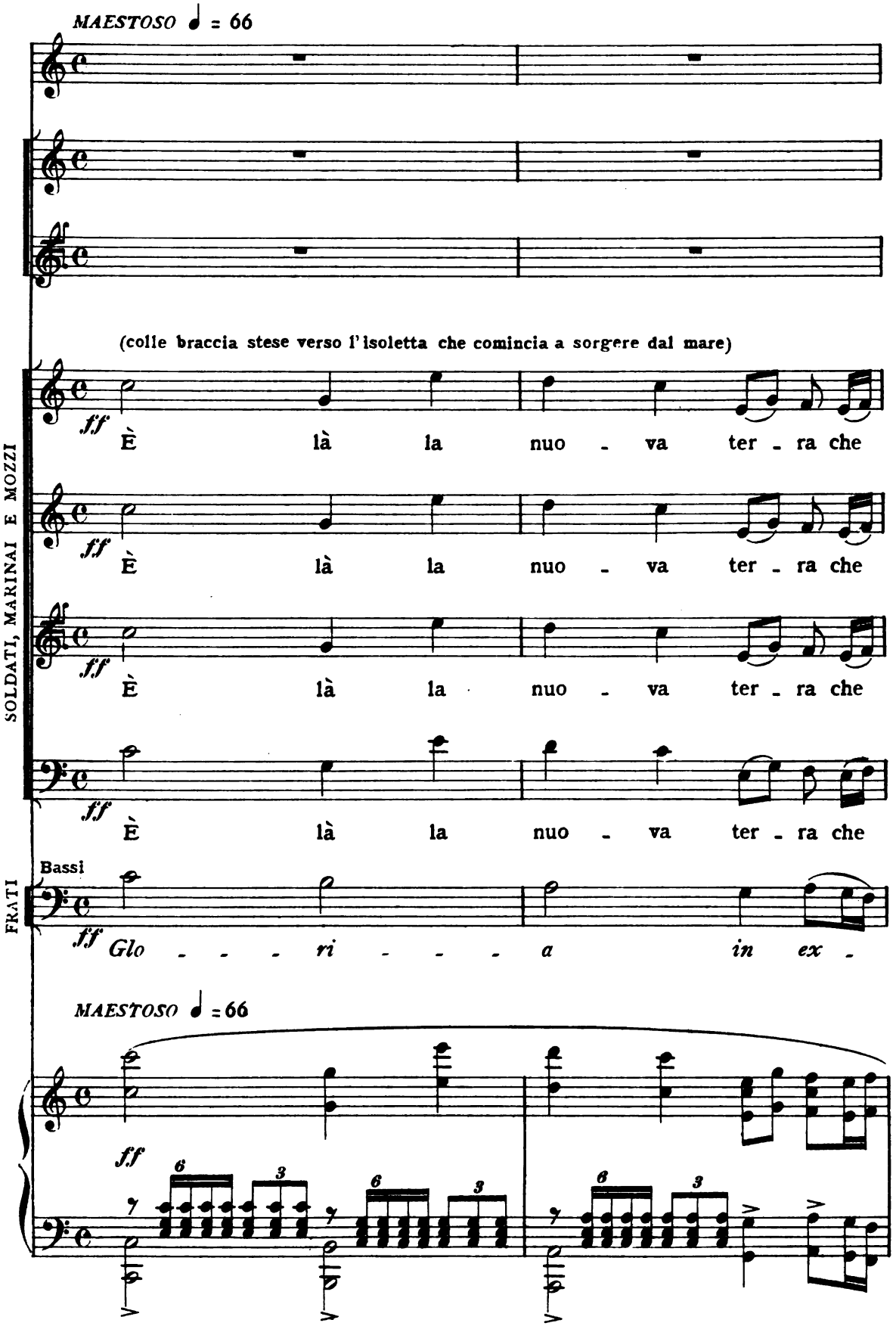

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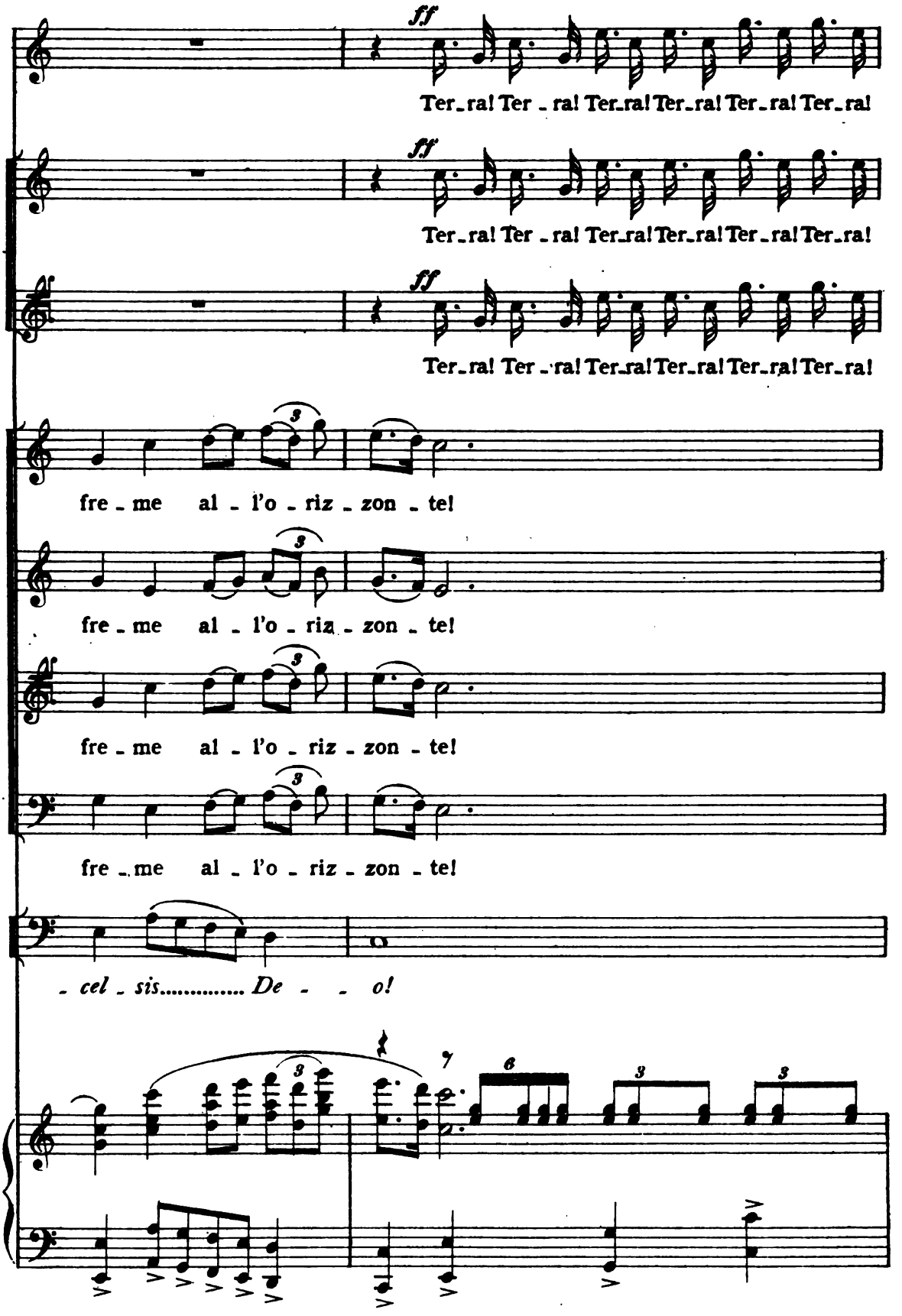

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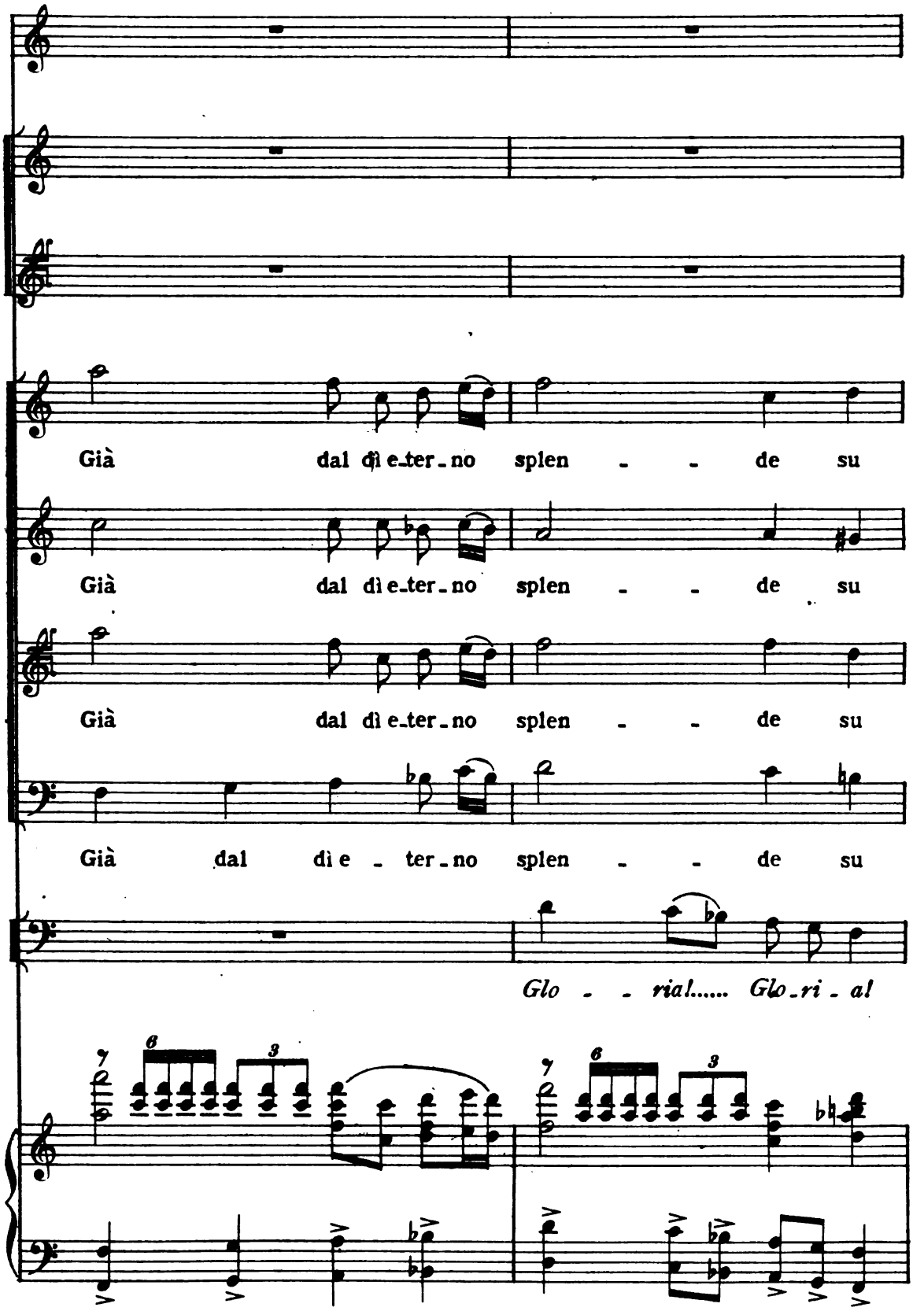

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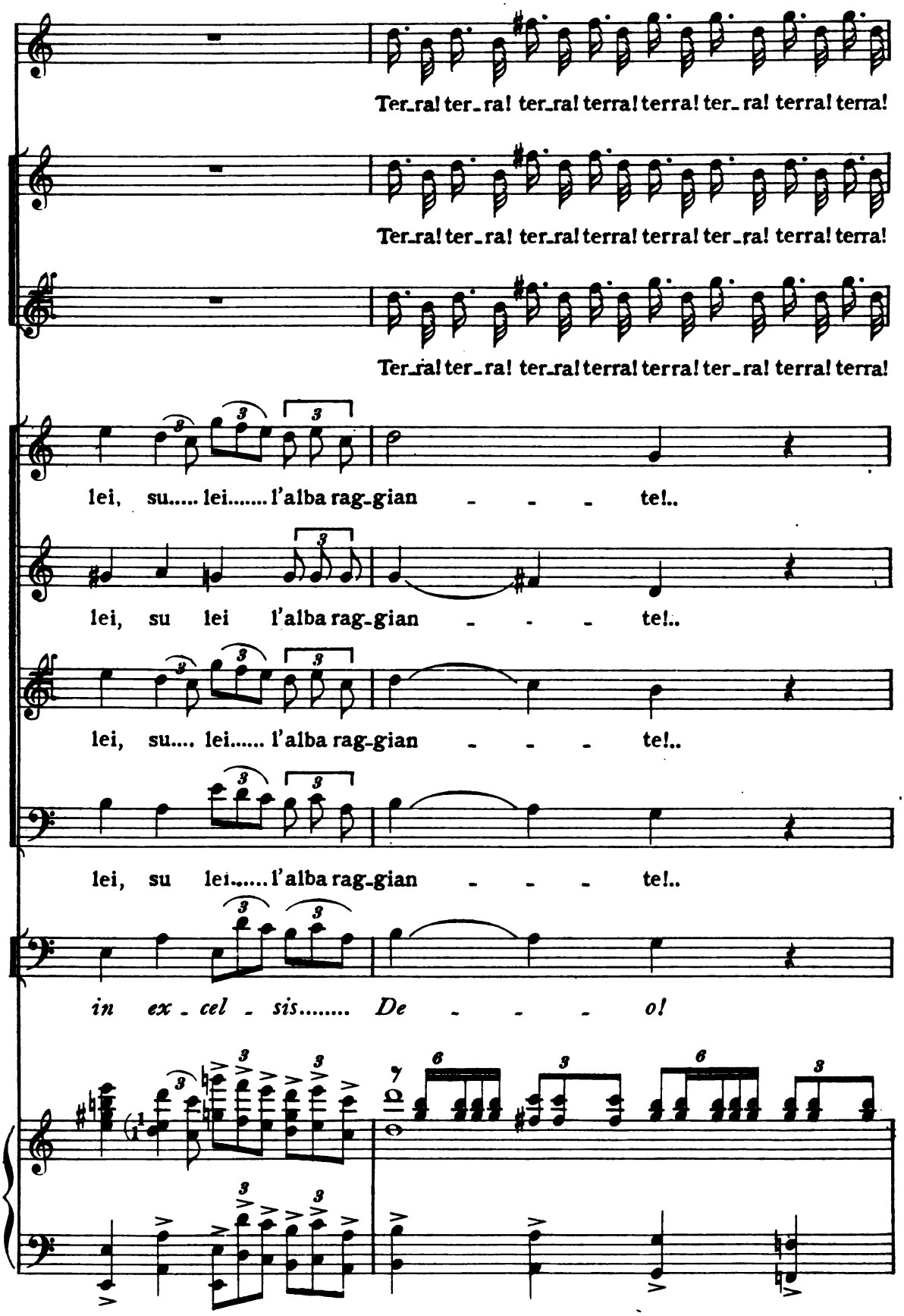

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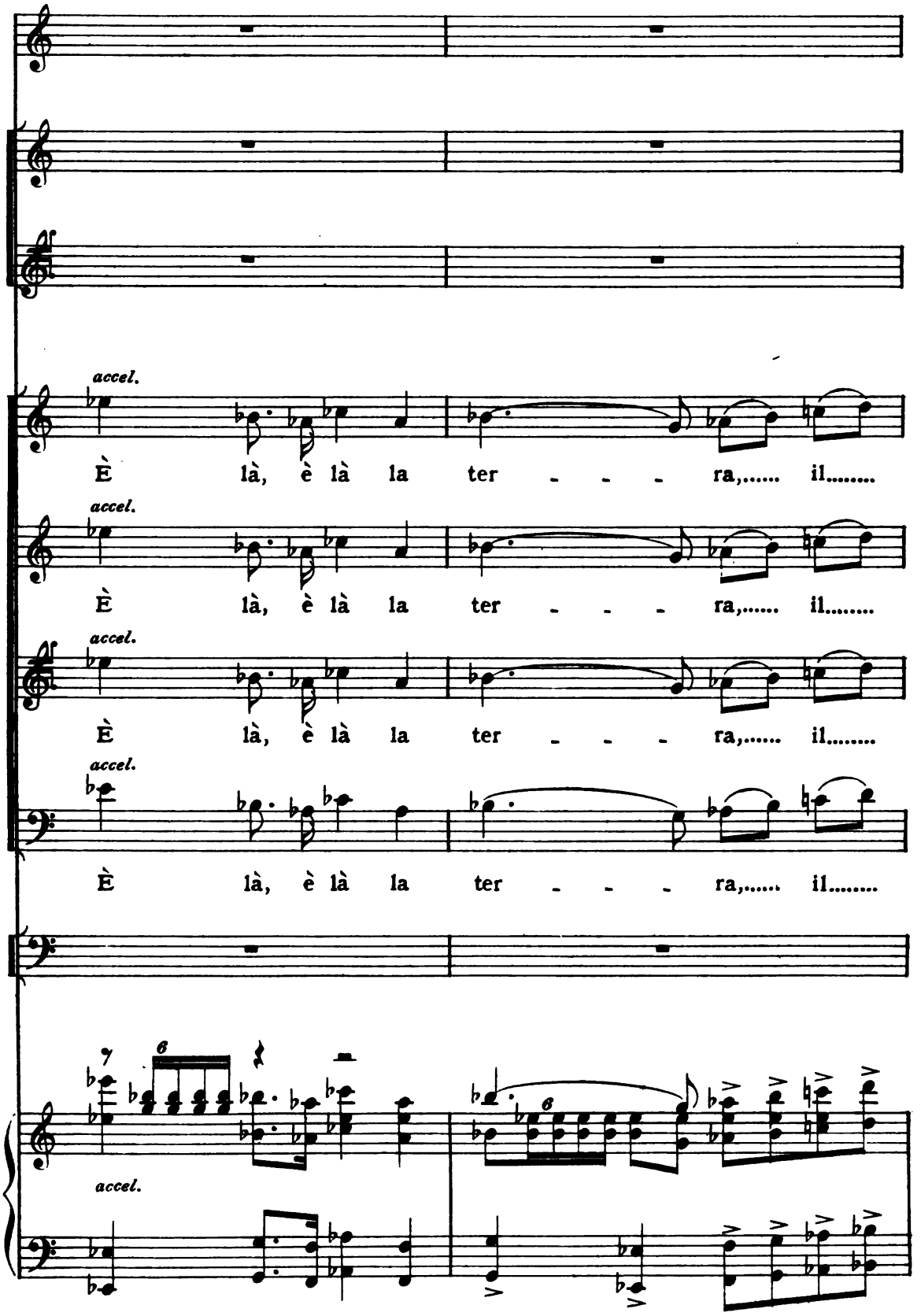

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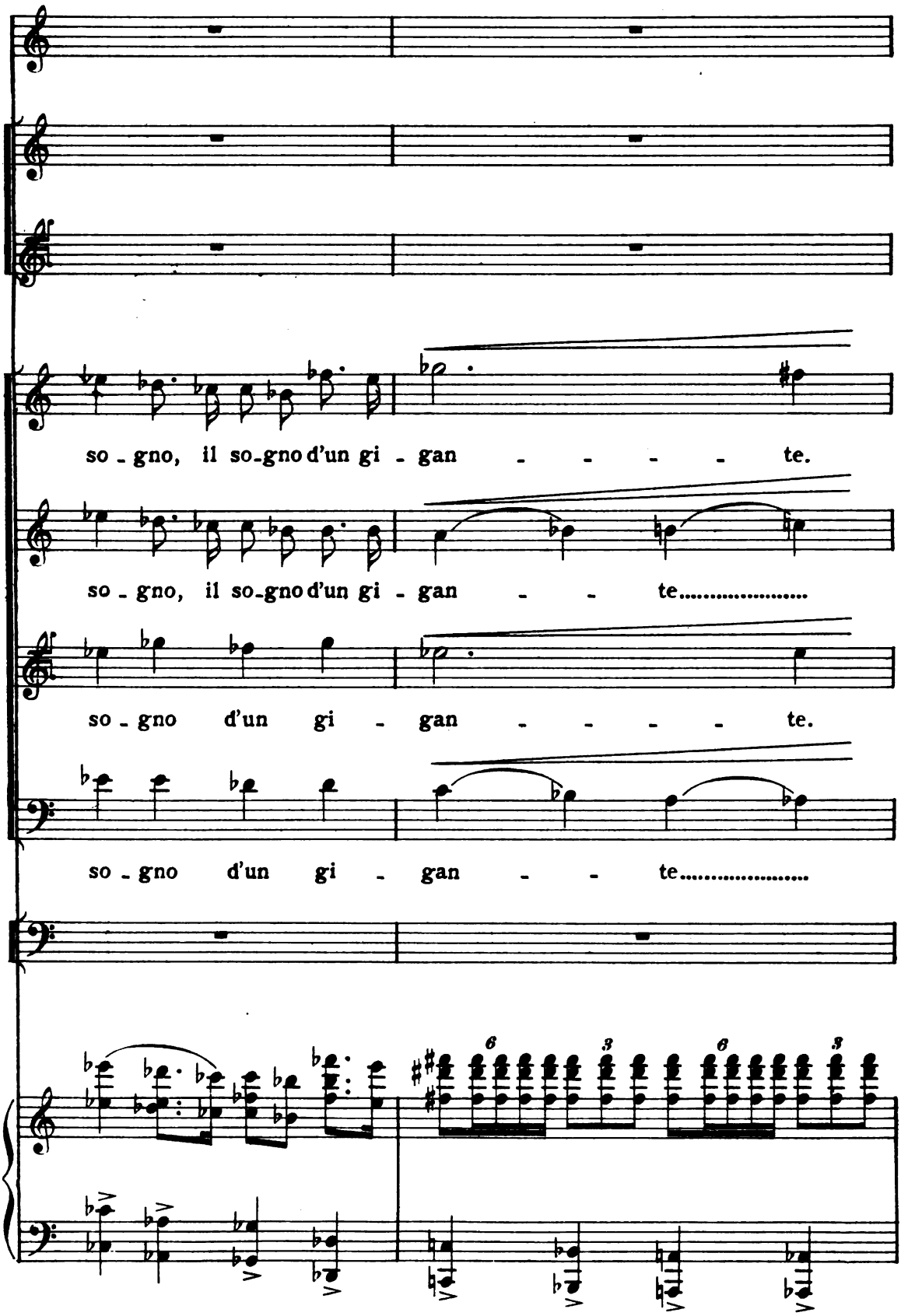

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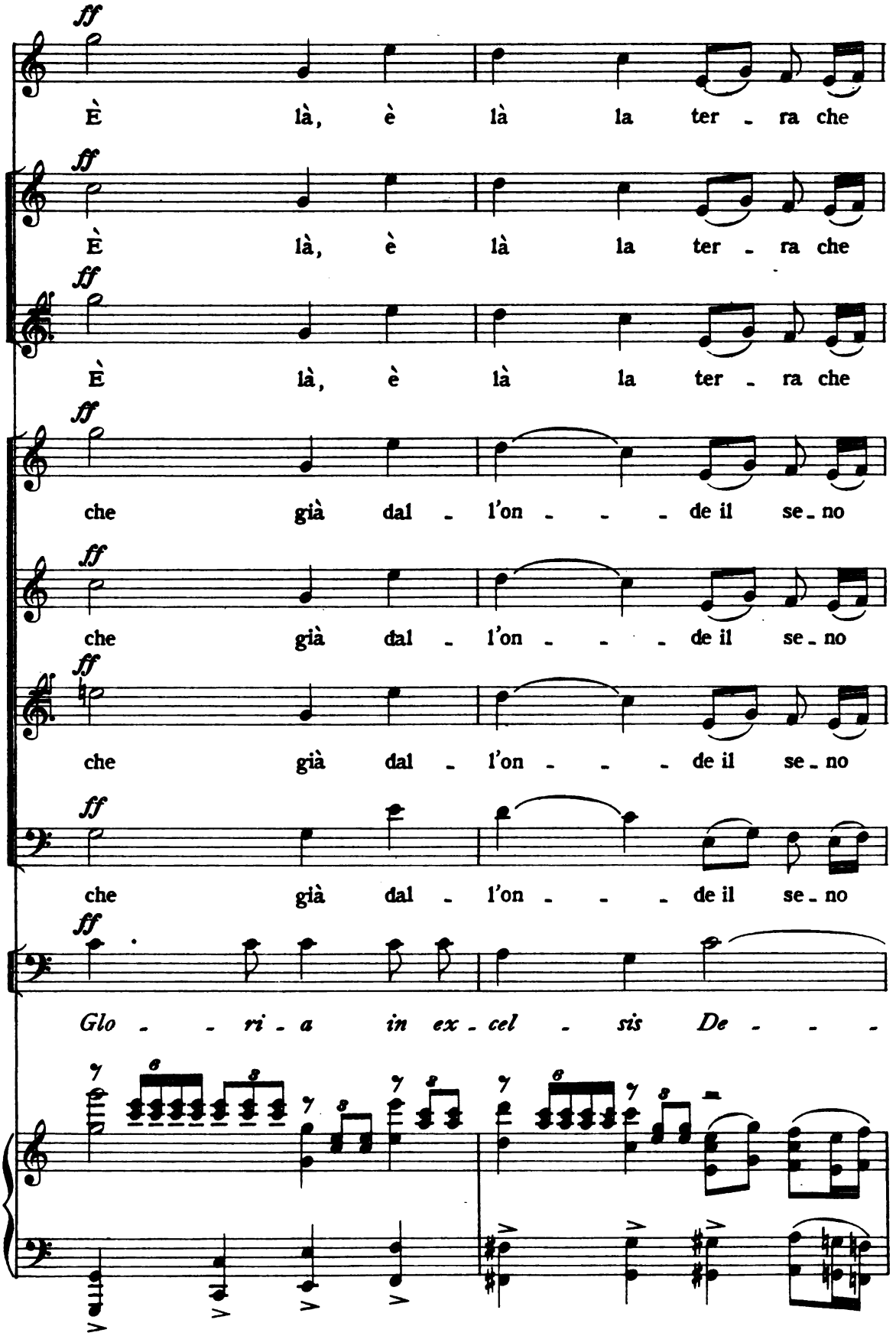

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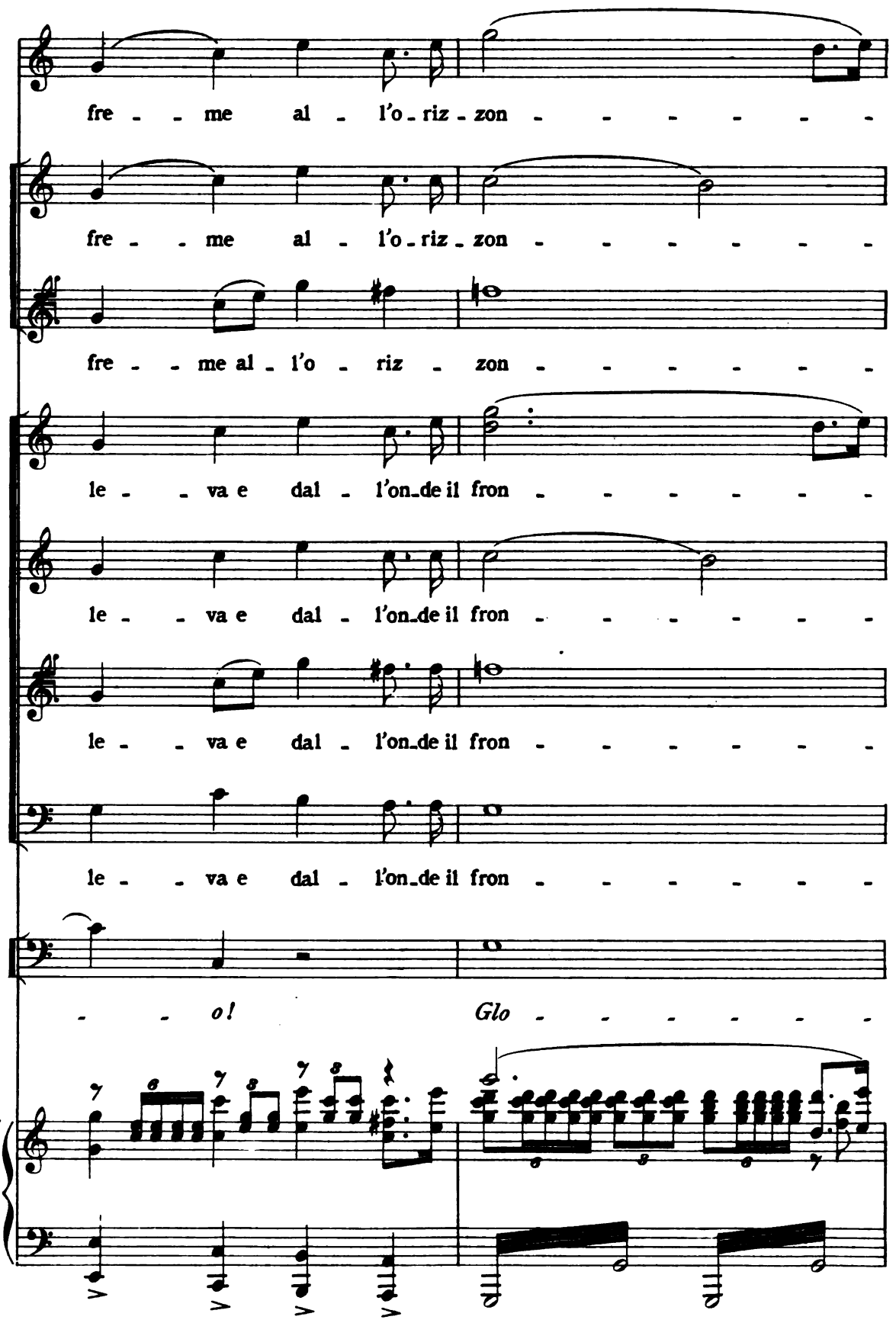

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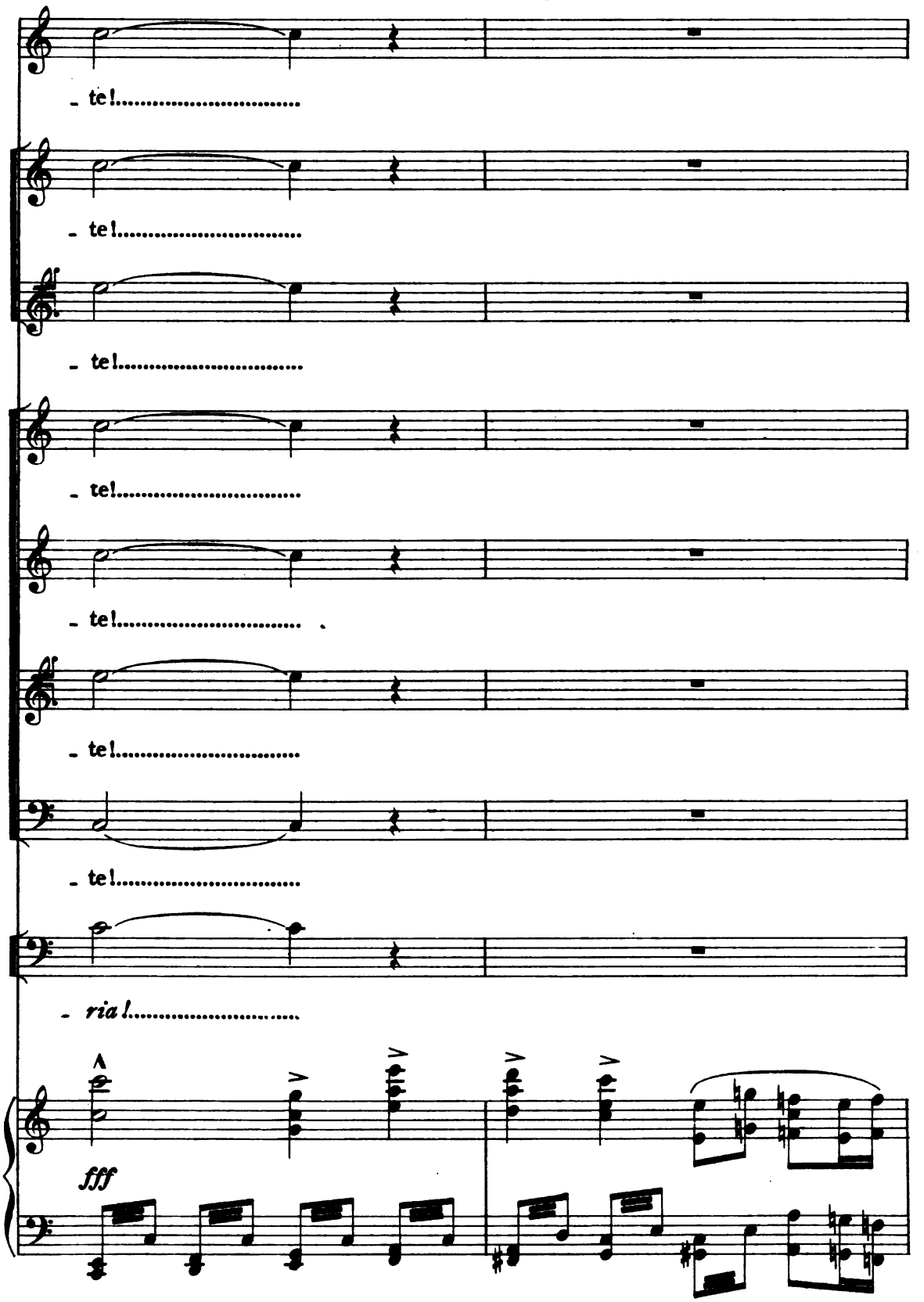
(Il sole irradia! Nel lontano orizzonte spicca fulgida una stri
scia d'oro verso la quale tutti tendono le braccia acclamanti)



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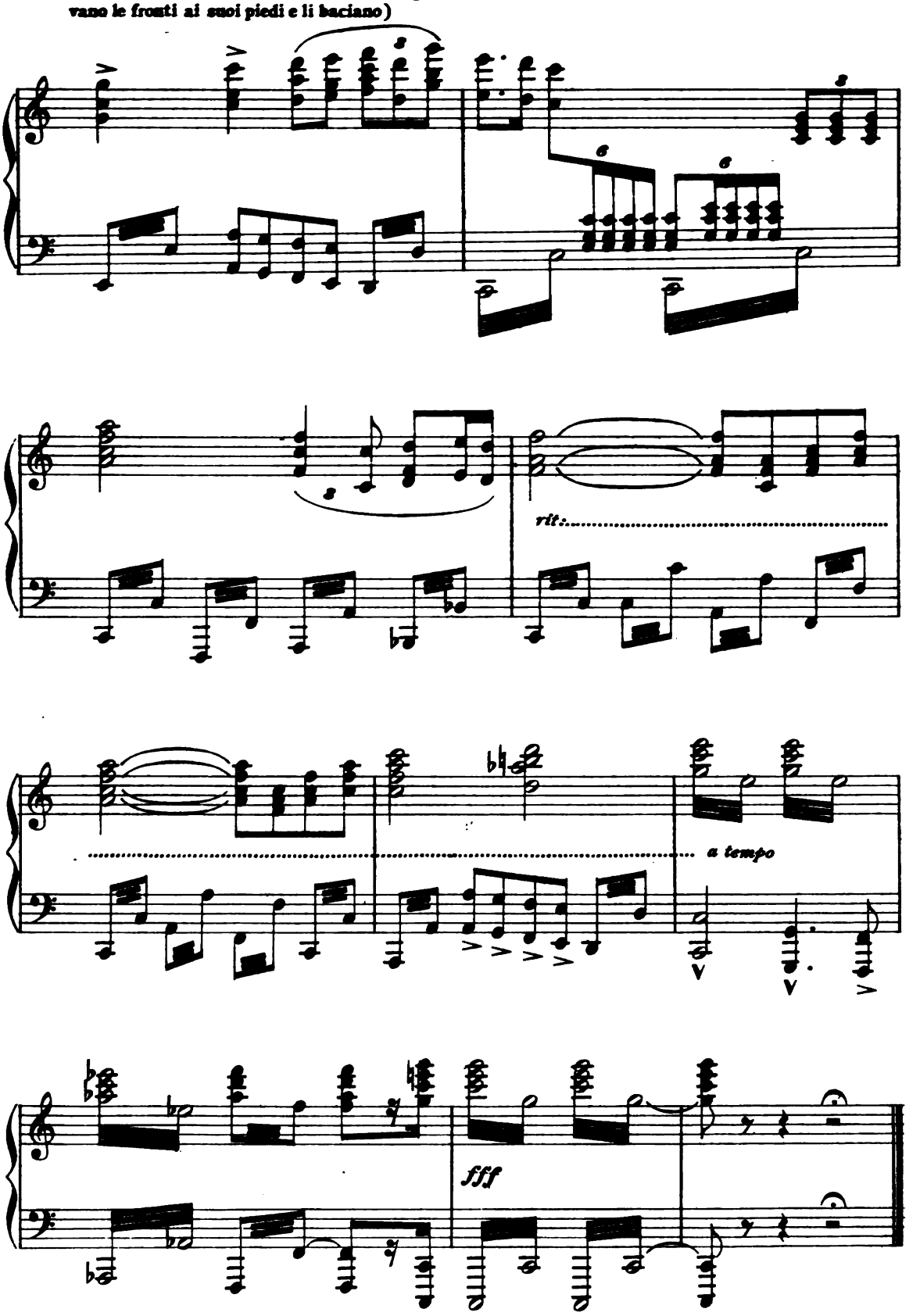
(Alcuni marinai portano il gran manto d'Aldmirante e lo indossano a Colombo, altri recano lo stendardo verde di Castiglia. Colombo lo impugna sollevandolo trionfalmente. Marinai e soldati curvano le fronti ai suoi piedi e li baciano)



Fine dell'Atto II.°

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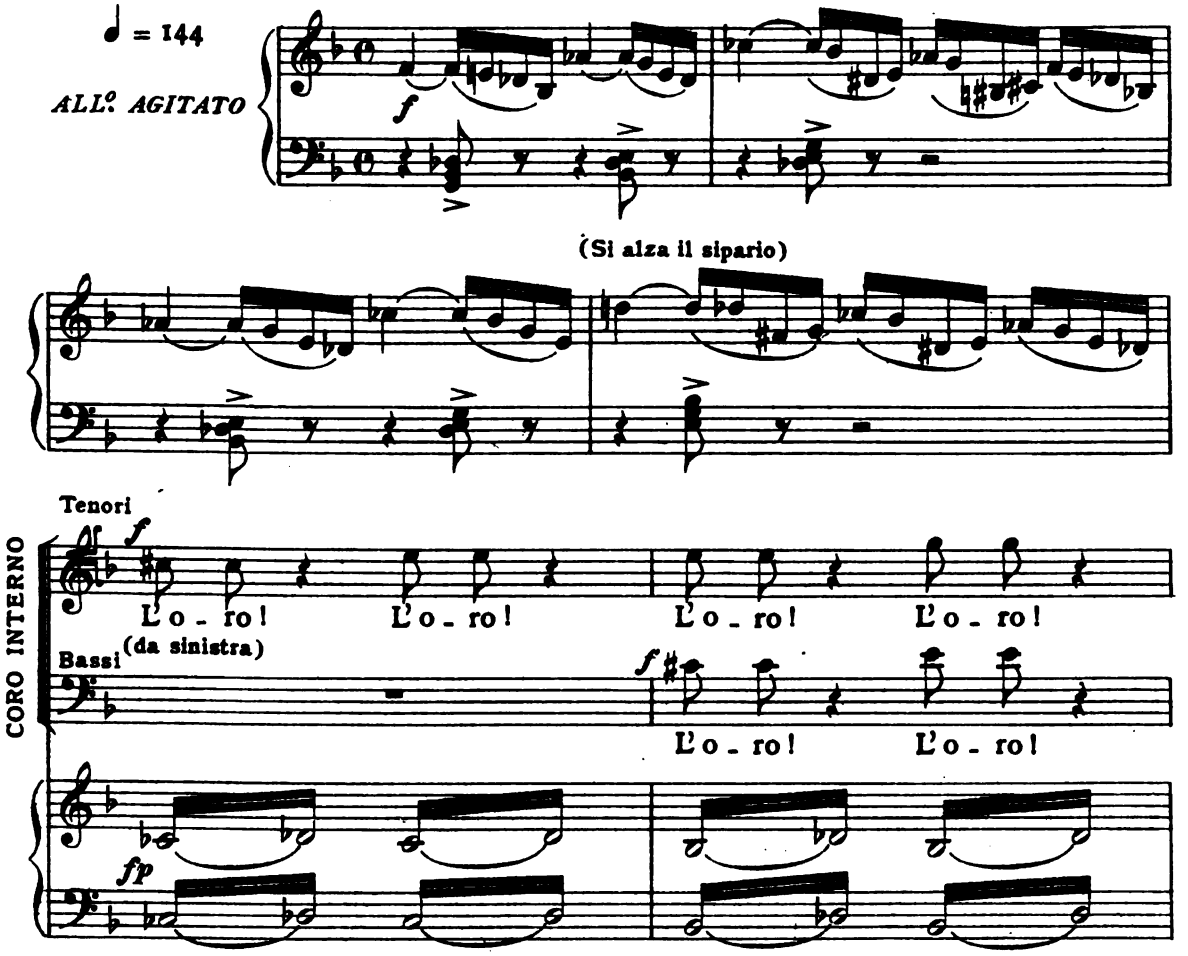
ATTO TERZO

(ANNO 1503)

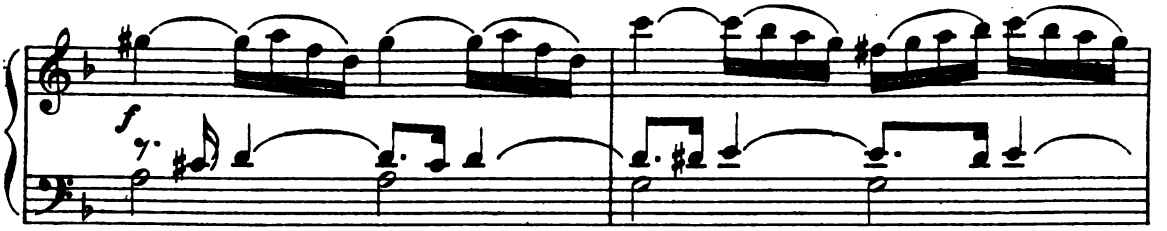
PRESSO A XARAGUA SULLE RIVE DEL LAGO SACRO

A destra l'ingresso alla grotta Oaboina, dove i selvaggi indiani seppelliscono i loro eroi.

SCENA I.



(Entra correndo in scena, affannoso, dirigendosi verso la grotta per rifuglarsi, un Indiano, atterrito e grondante sangue da più ferite. Ma le forze lo tradiscono, e appunto ove il suolo comincia a farsi montuoso, stramazza. Dietro a lui appaiono furenti e inferociti alcuni soldati spaguoli, e avanti a loro, una fanciulla indiana scarmigliata e seminuda che cerca di trattenerli.)



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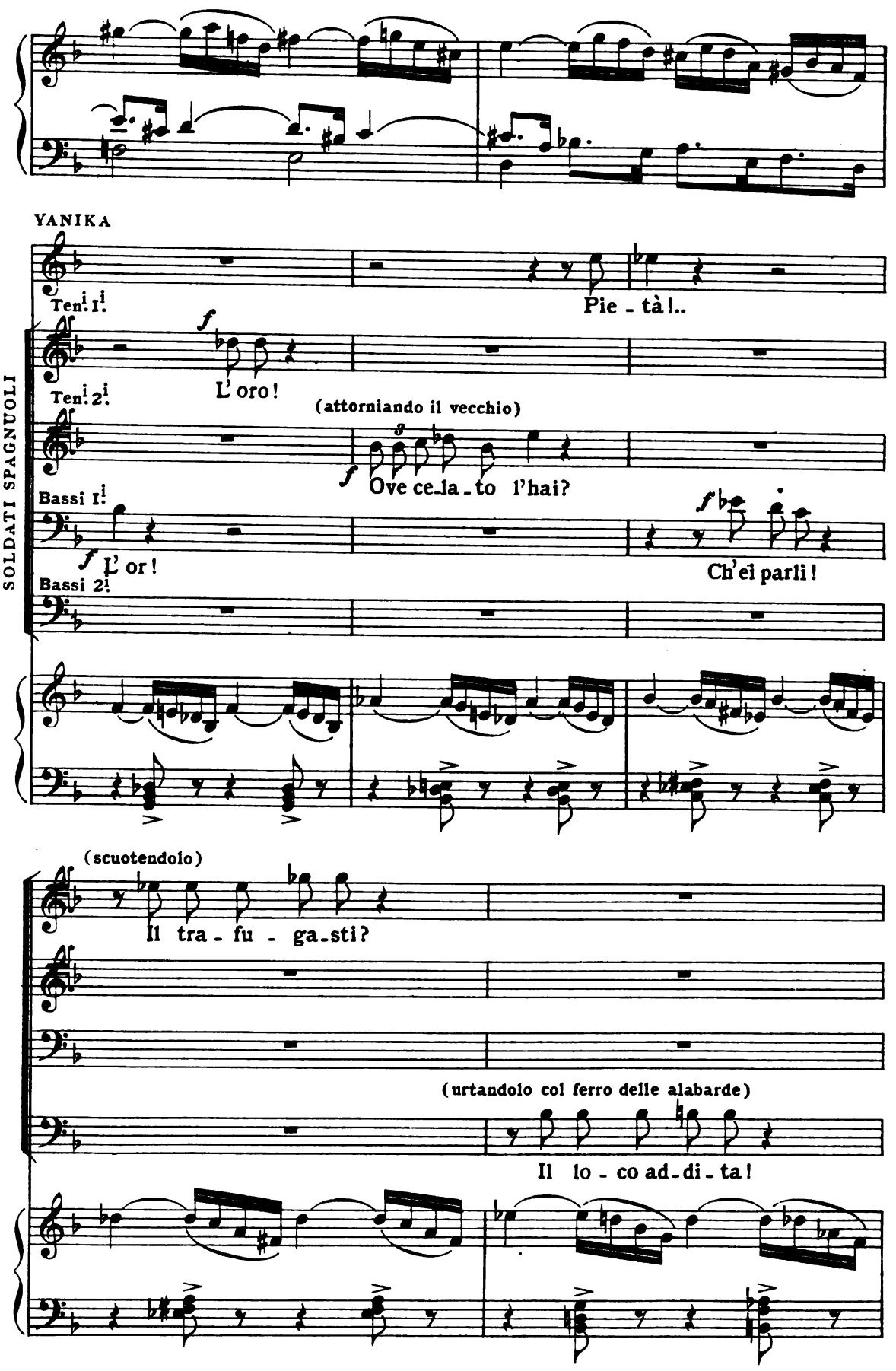

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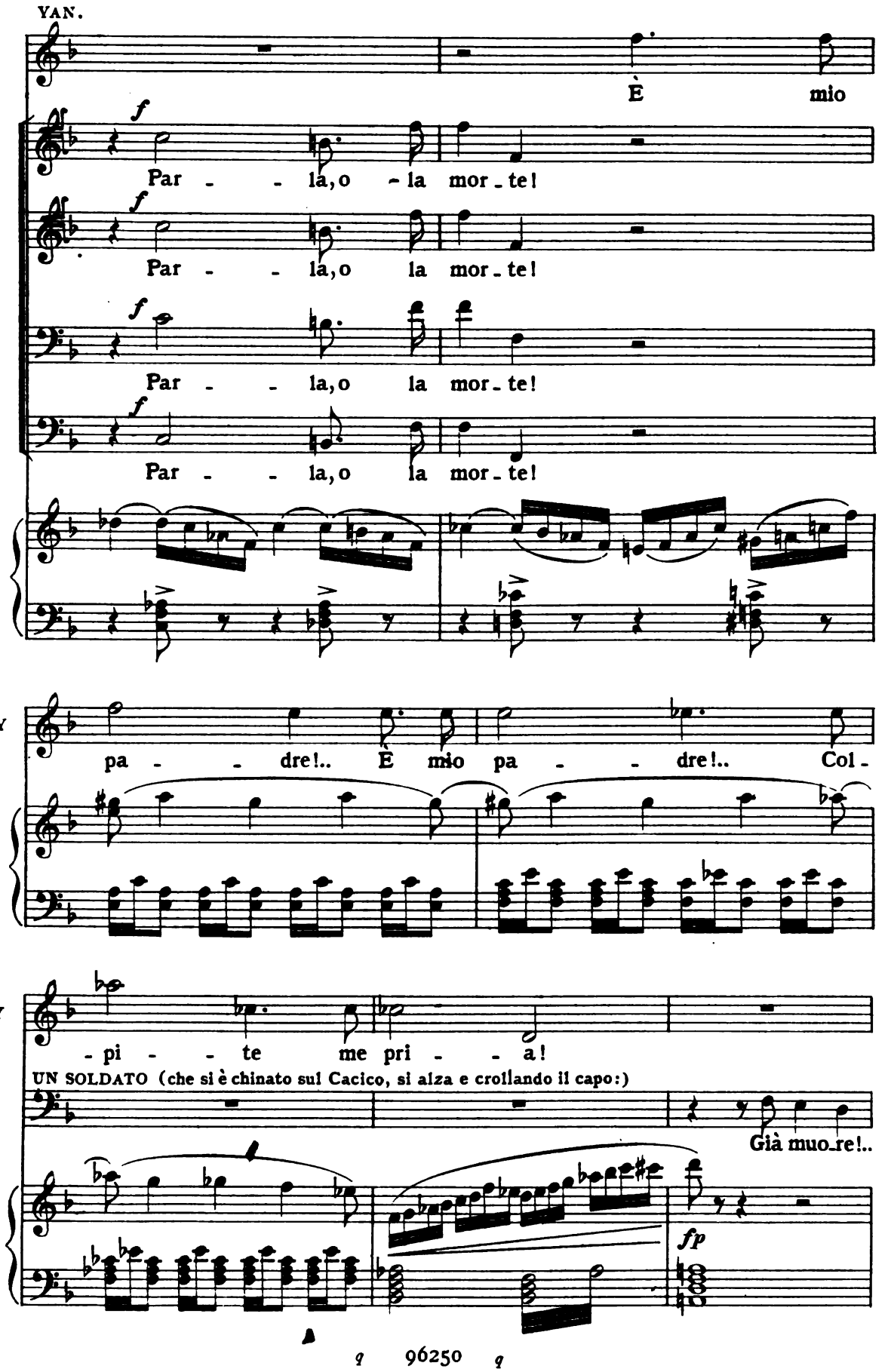

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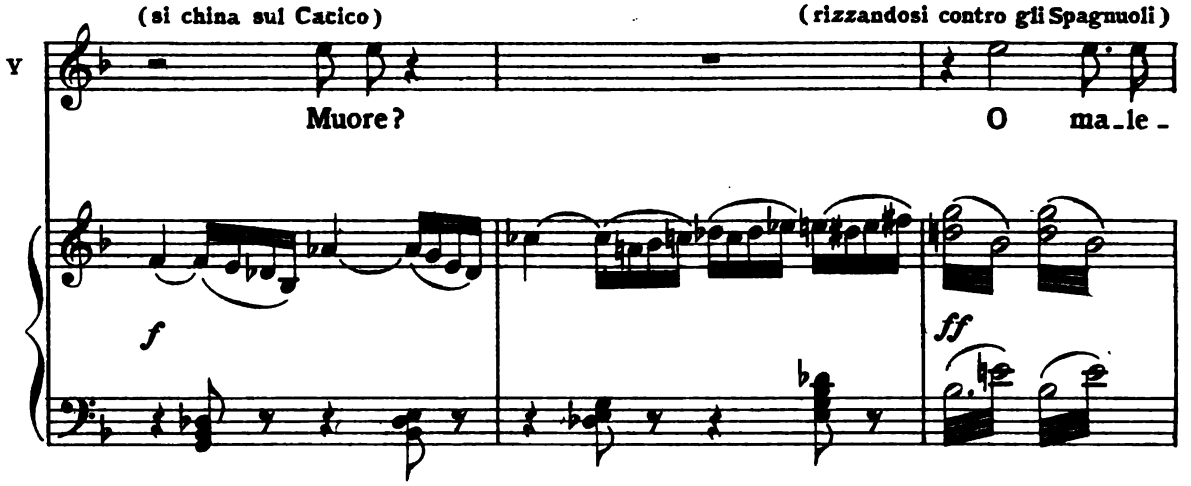

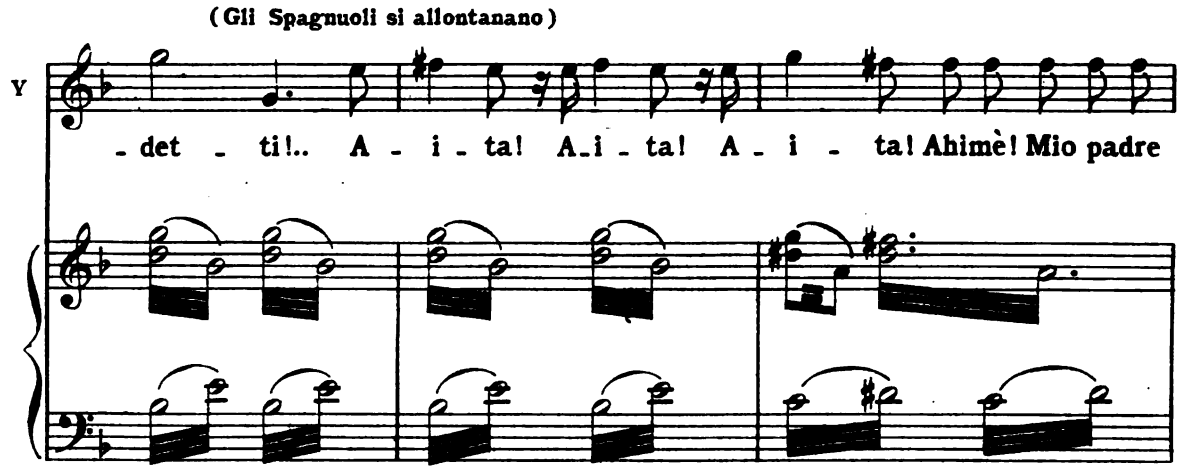

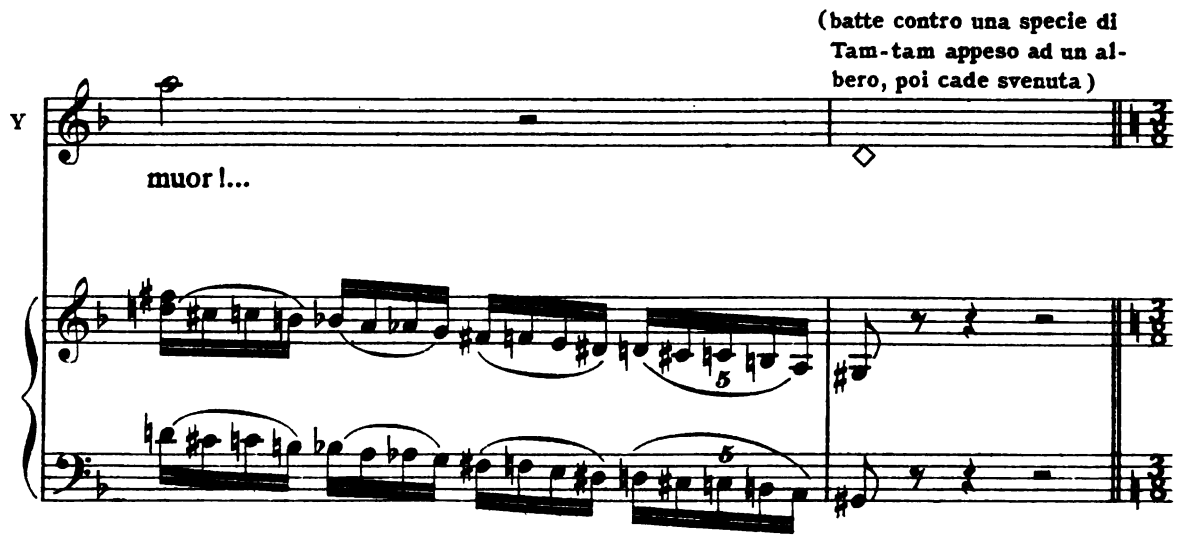

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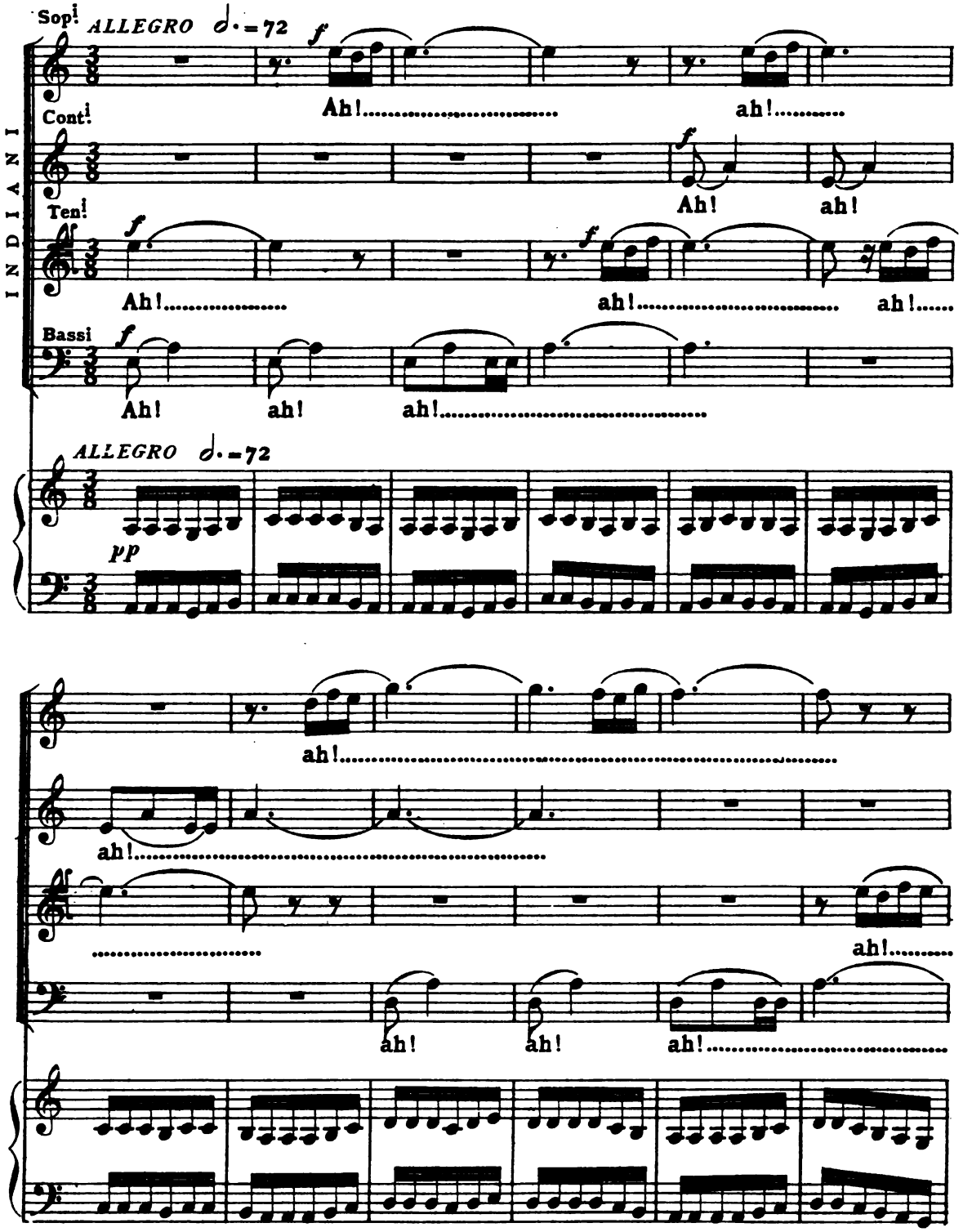
SCENA II

(Dalla grotta risponde un grido stridulo e gutturale al quale seguono altri gridi consimili da ogni parte della selva e del lago e che si fanno sempre più concitati nello avvicinarsi e vibrati. Poi all' ingresso della grotta appare un vecchio cacico seguito da vecchi bobites; dalla selva, che in quelle grida pare animarsi, sbucano i neri cacichi dalla lunga nera chioma e ornati da nere penne, poi tutti, butios, cacichi, fanciulli, vecchi attorniano Yanika.)



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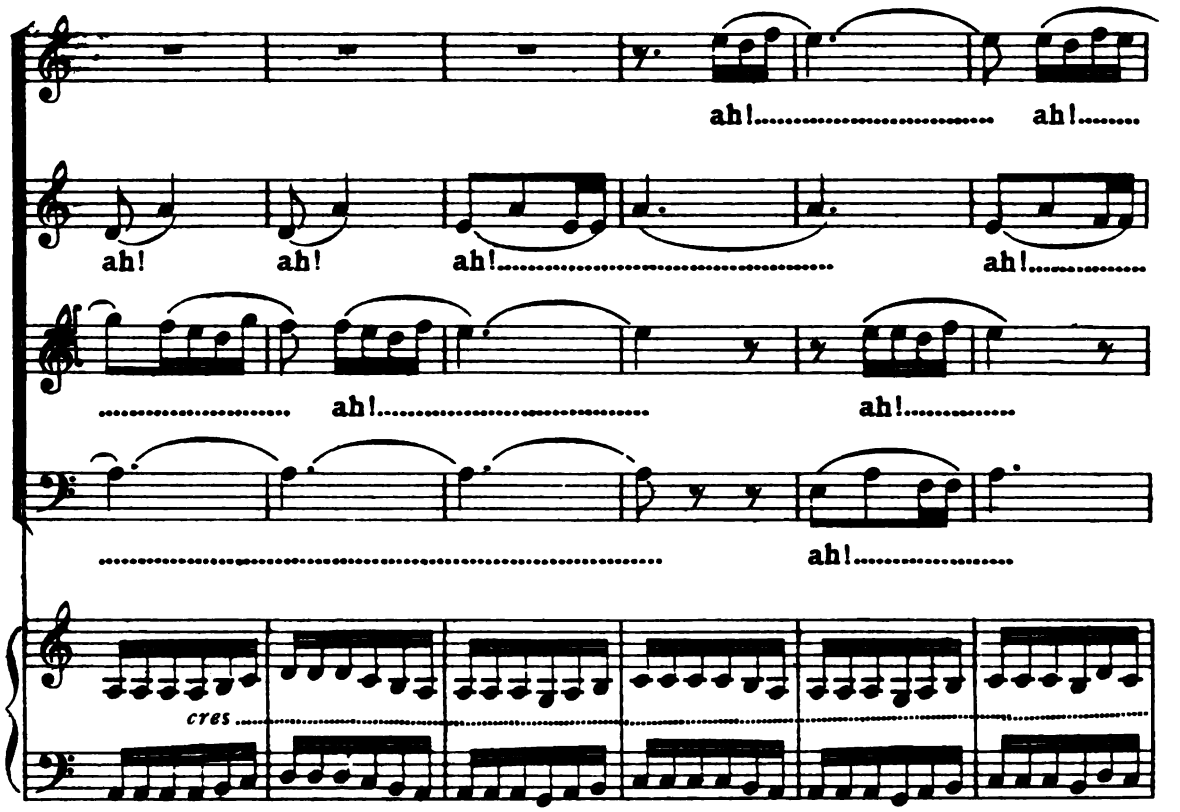

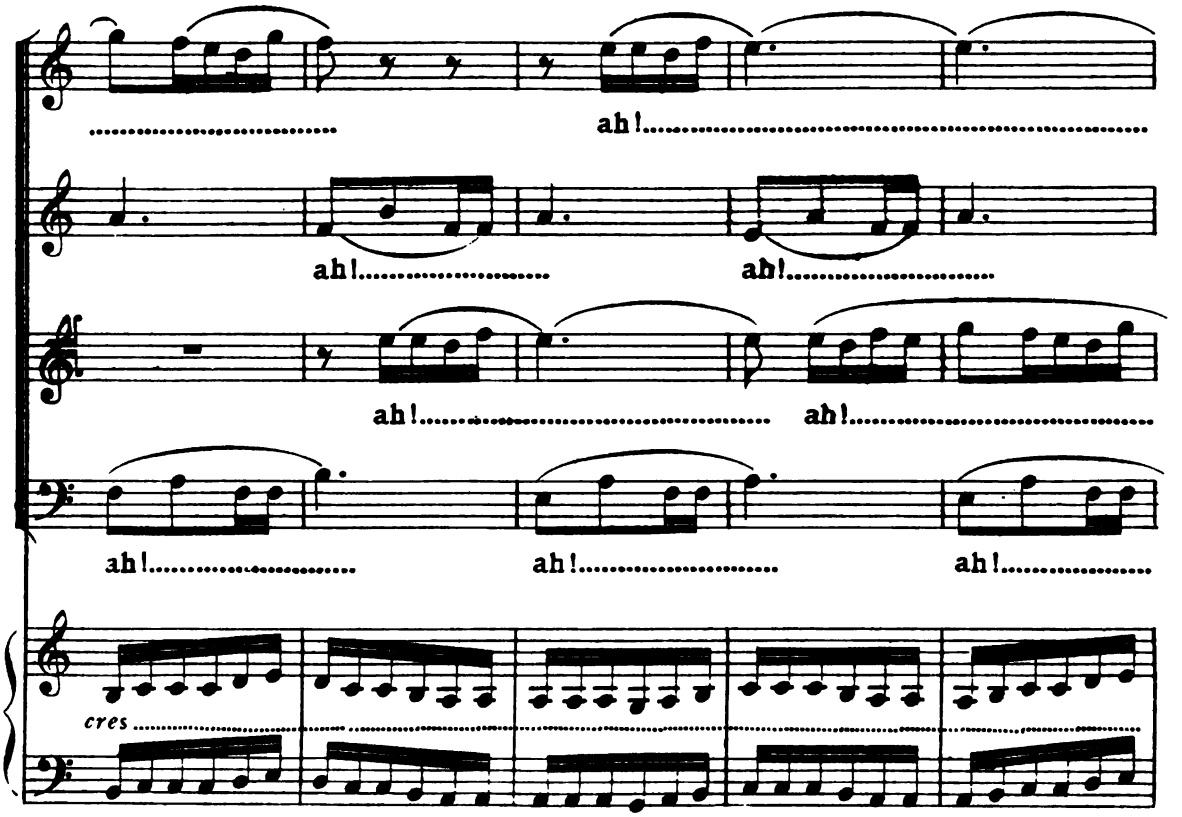

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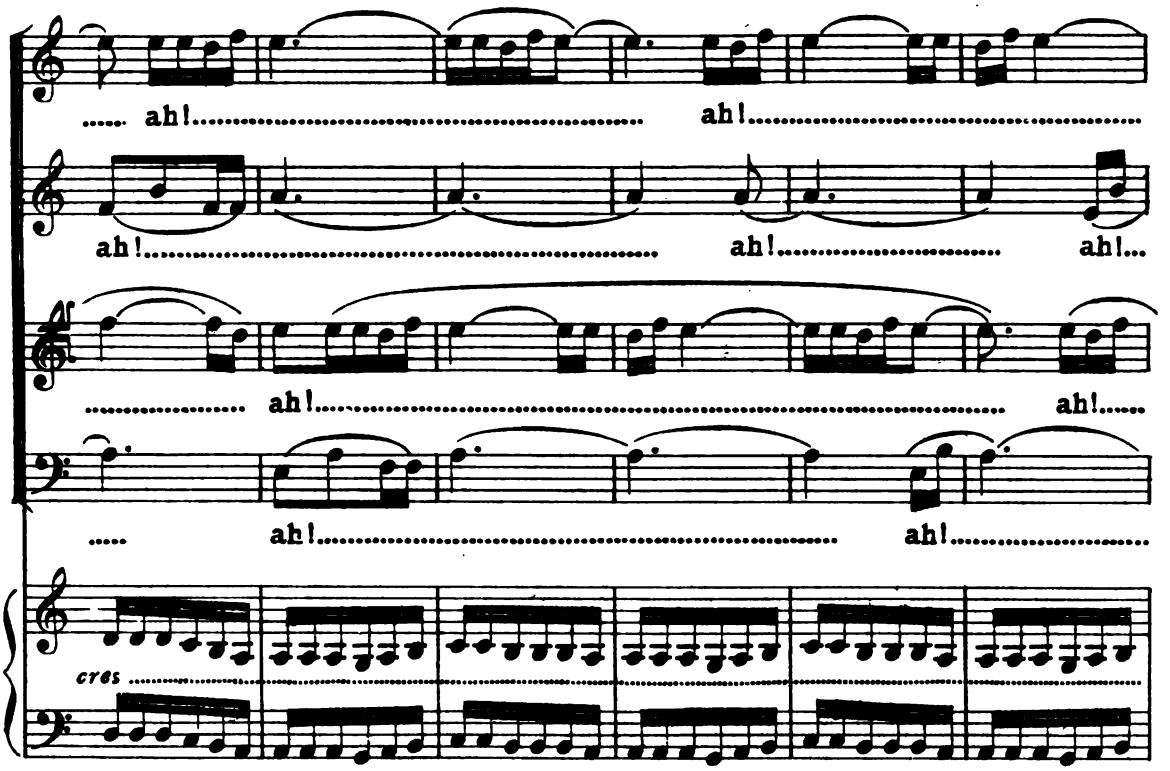
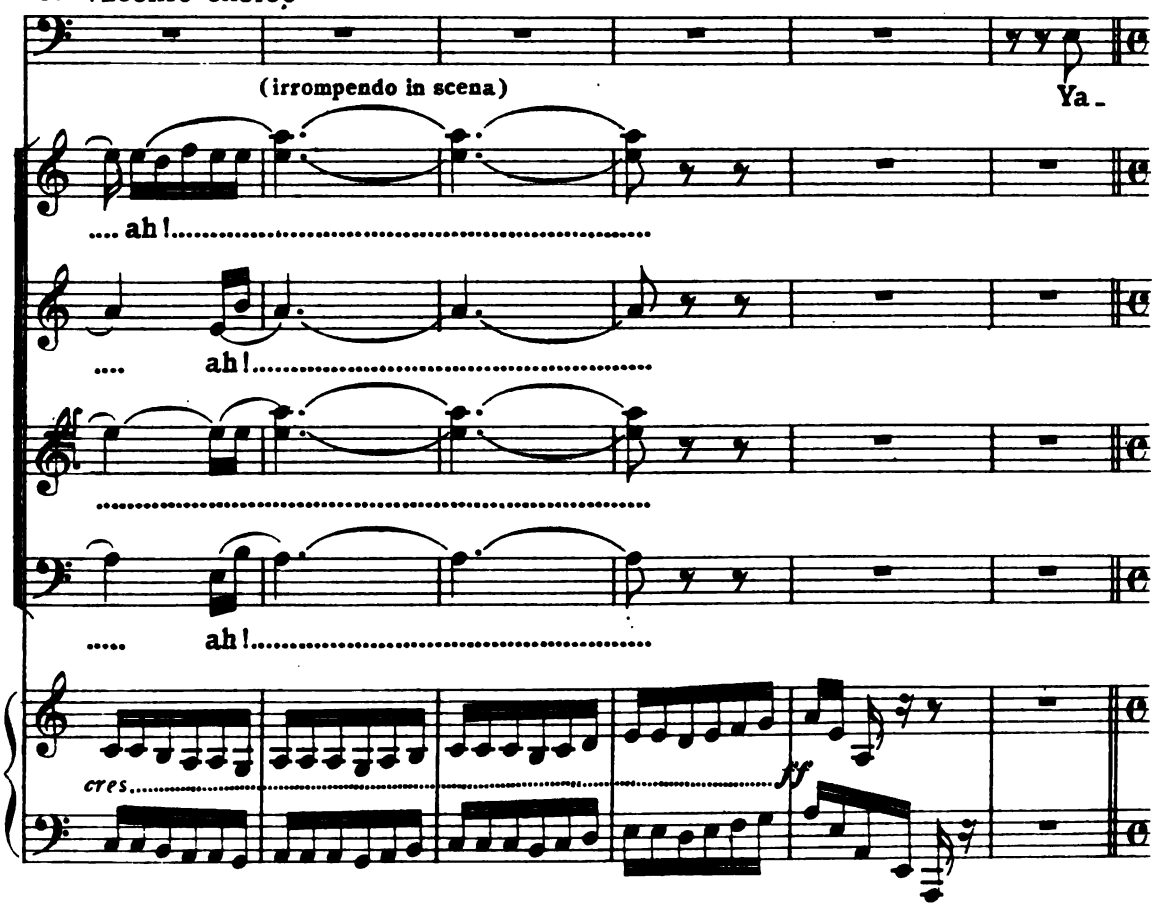


UN VECCHIO CACICO



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(riapre gli occhi e rinsensa)

YAN. *AND.te MAESTOSO* ♩=69

Mio pa-dre!.. l'hanno uc-ci-so!

V

-ni-ka!.. Tu?

AND.te MAESTOSO ♩=69

p

(Gl'Indiani e il vecchio circondano il moribondo..... egli schiude gli occhi..... guarda con oc-

pp

chio smarrito intorno a sè..... vuol parlare, ma non può..... addita le sue ferite..... poi stende

le braccia verso sua figlia, ma la morte lo coglie..... Spira!....)

pp

(Yanika getta un grido straziante e si abbandona singhiozzando sul cadavere)

dim.

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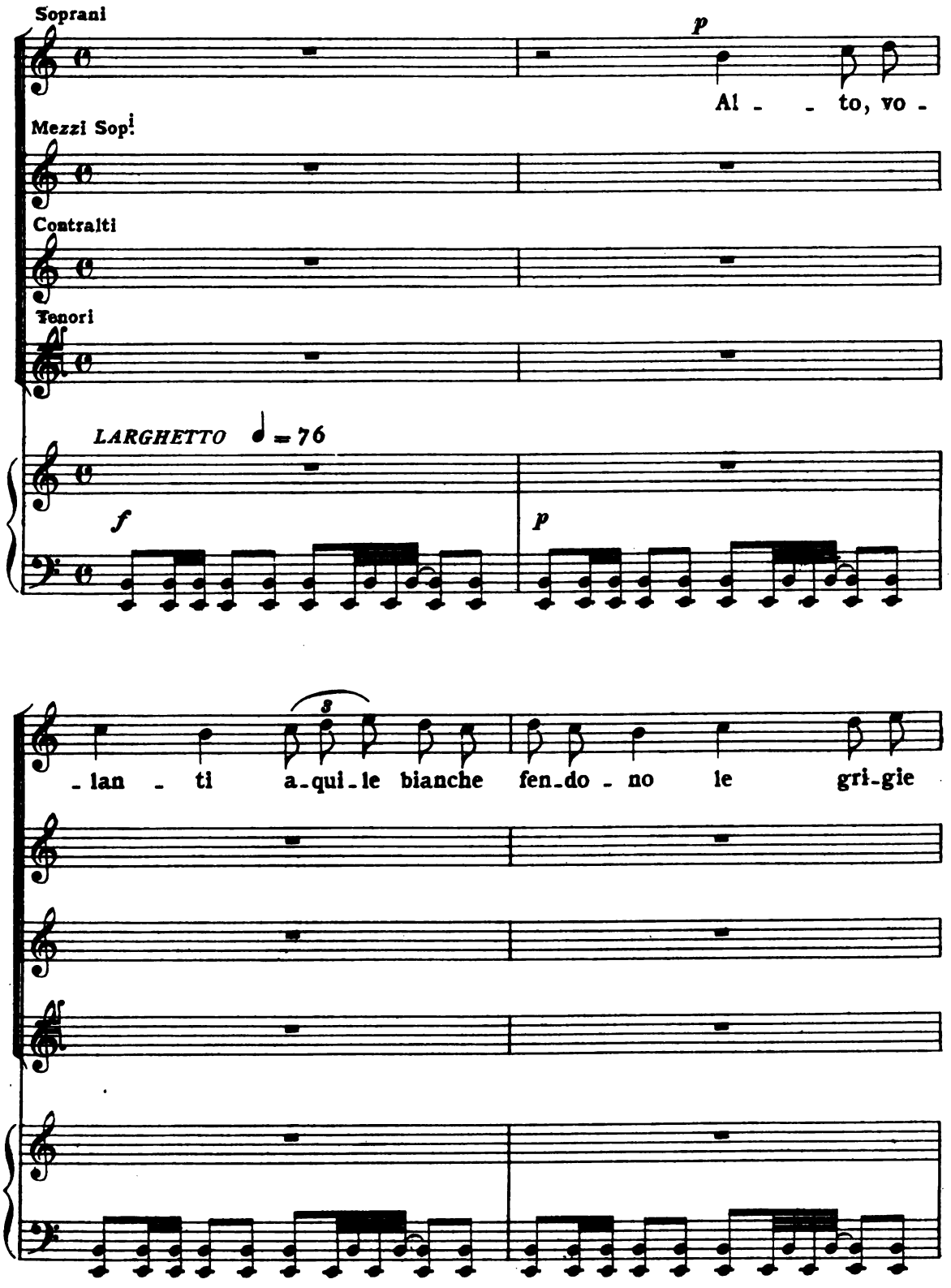
AREYTOS LUGUBRI

(Le donne si seggono attorno al morto. - Dietro di esse si adagiano alcuni indiani. - In disparte contemplano ed ascoltano muti i cacichi e i vecchi)



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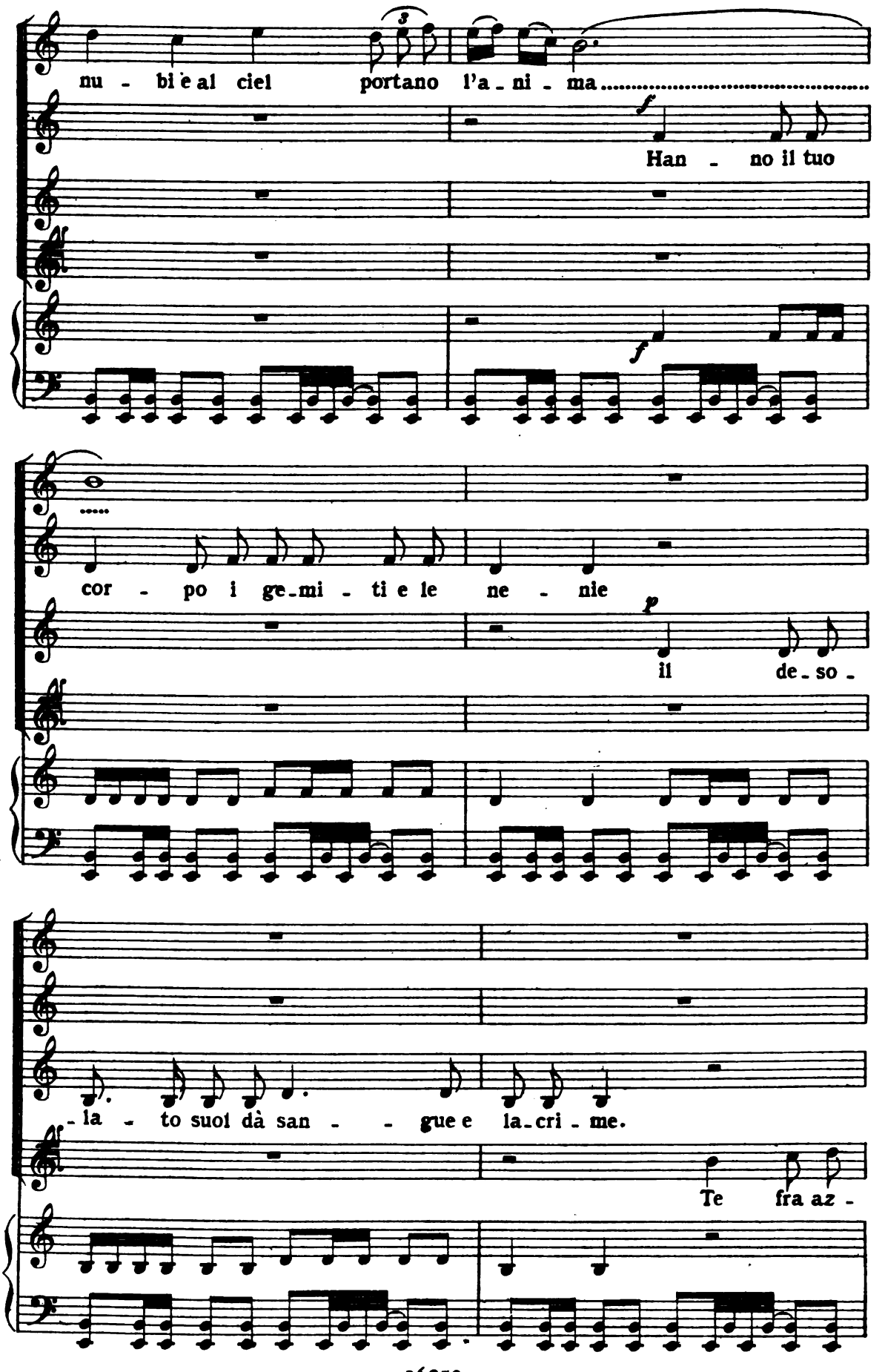

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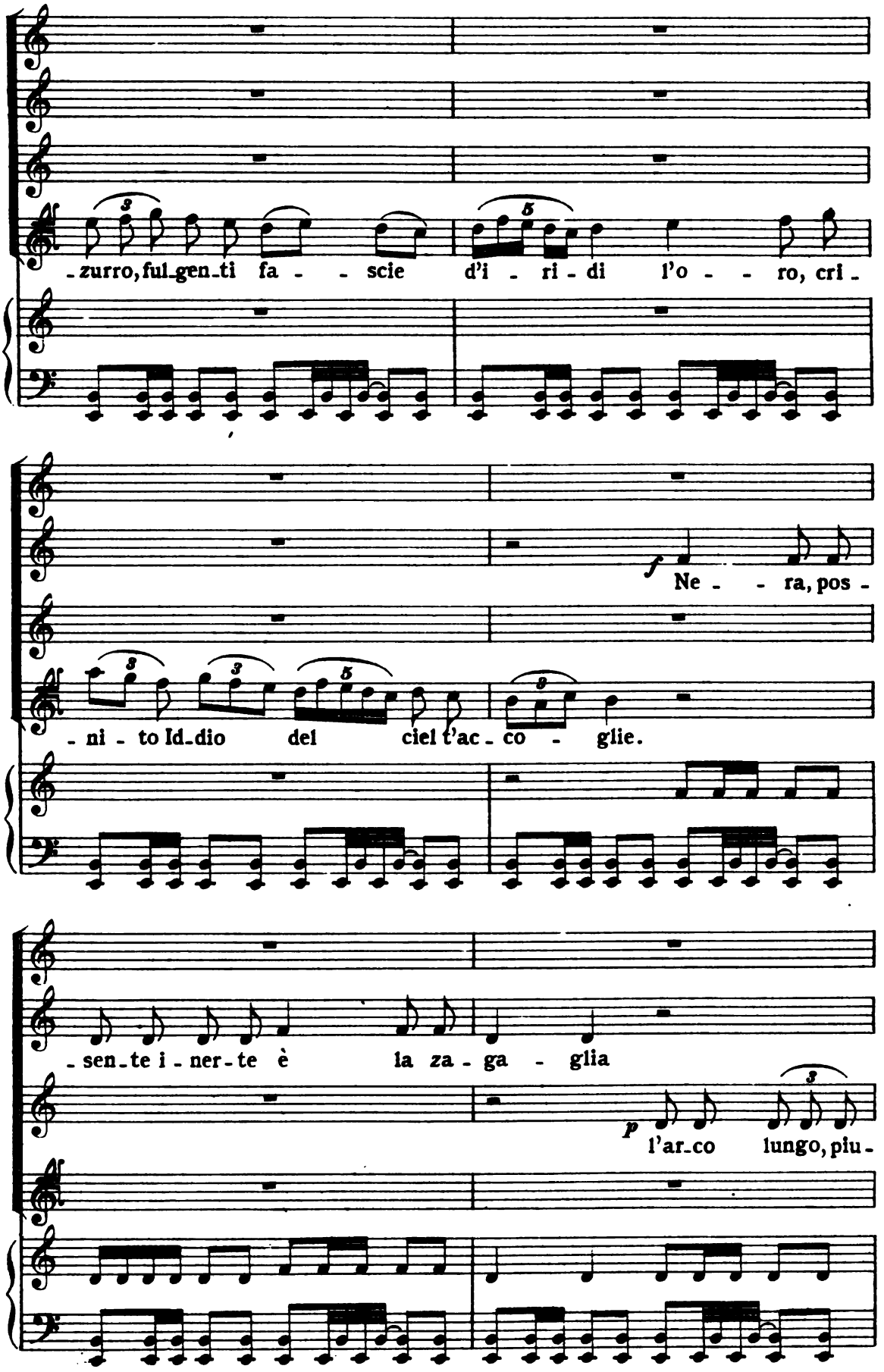

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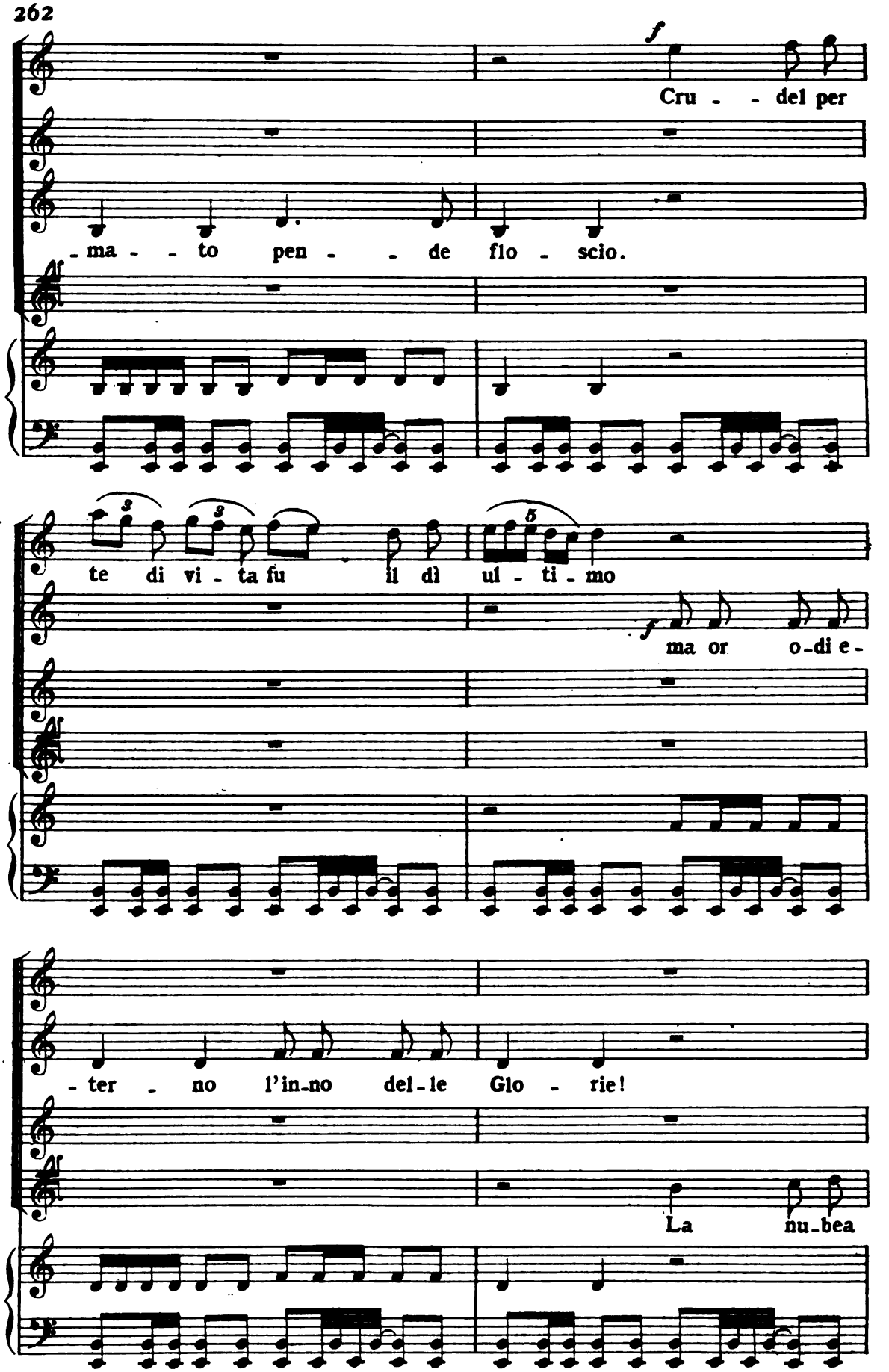

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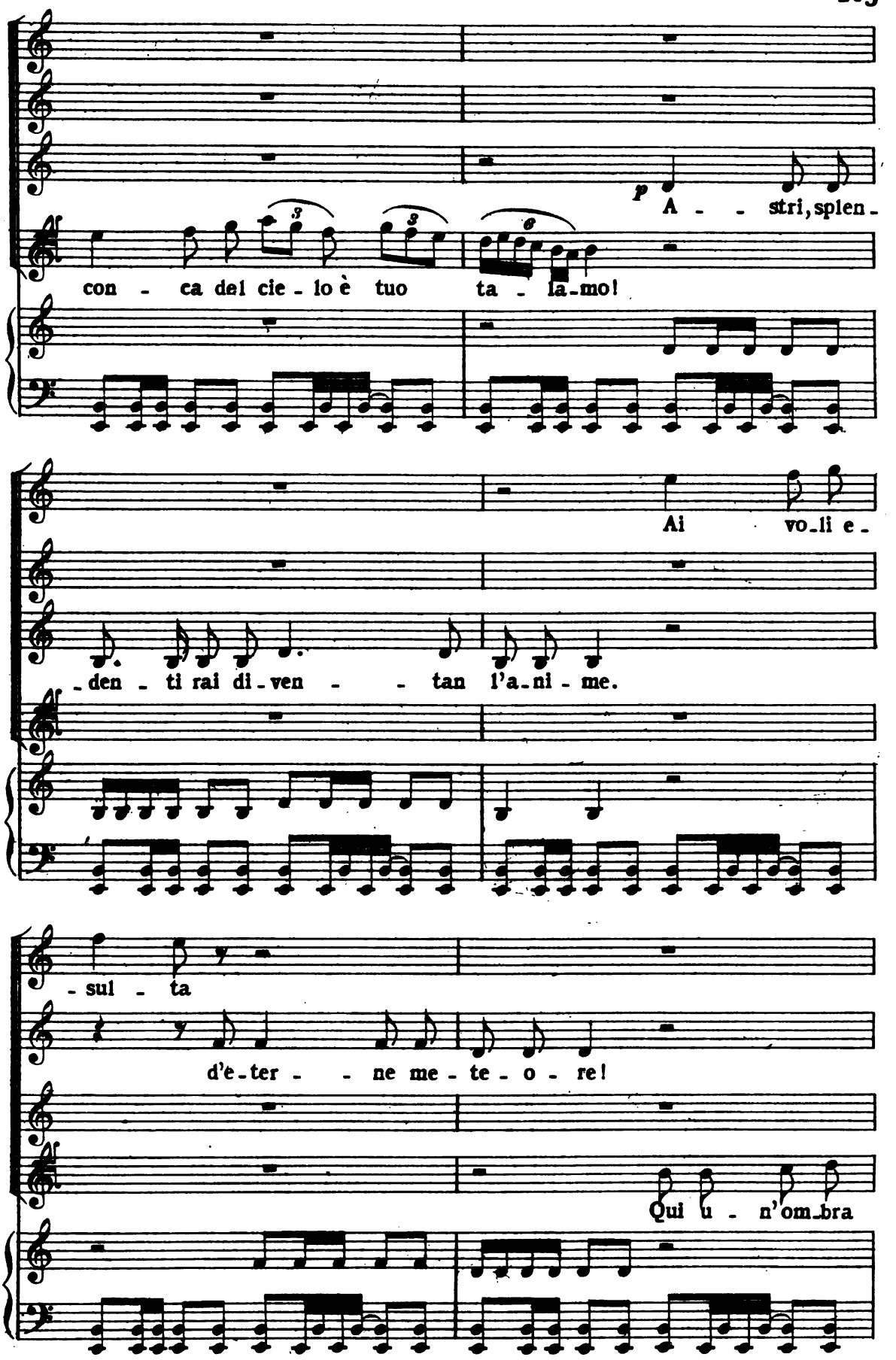

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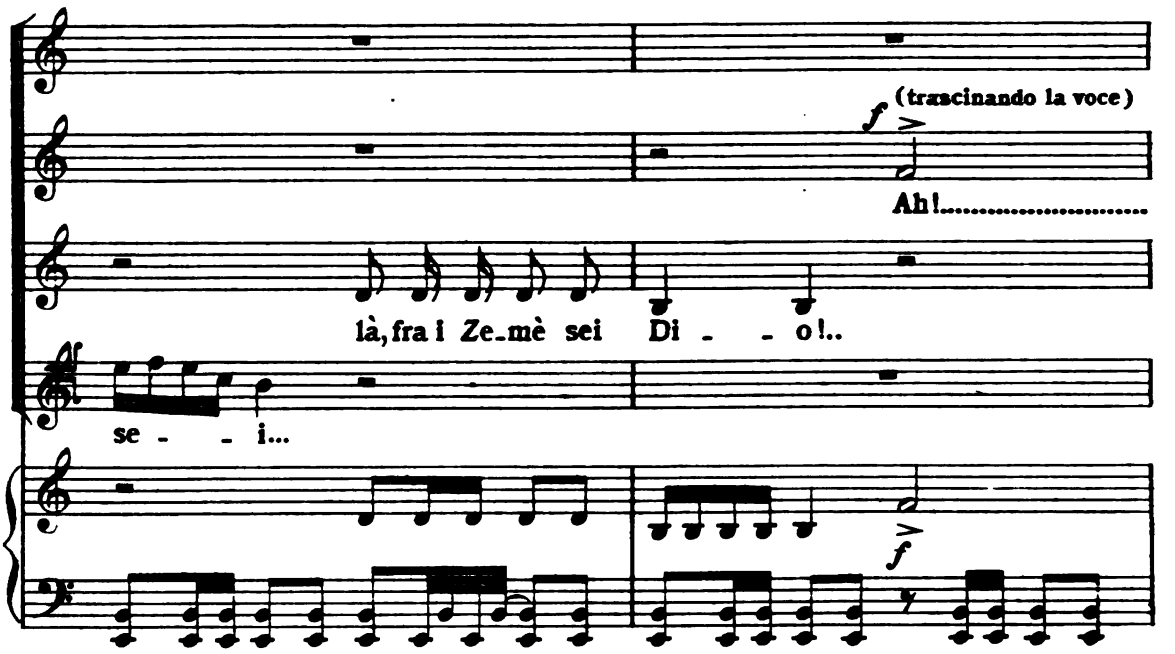
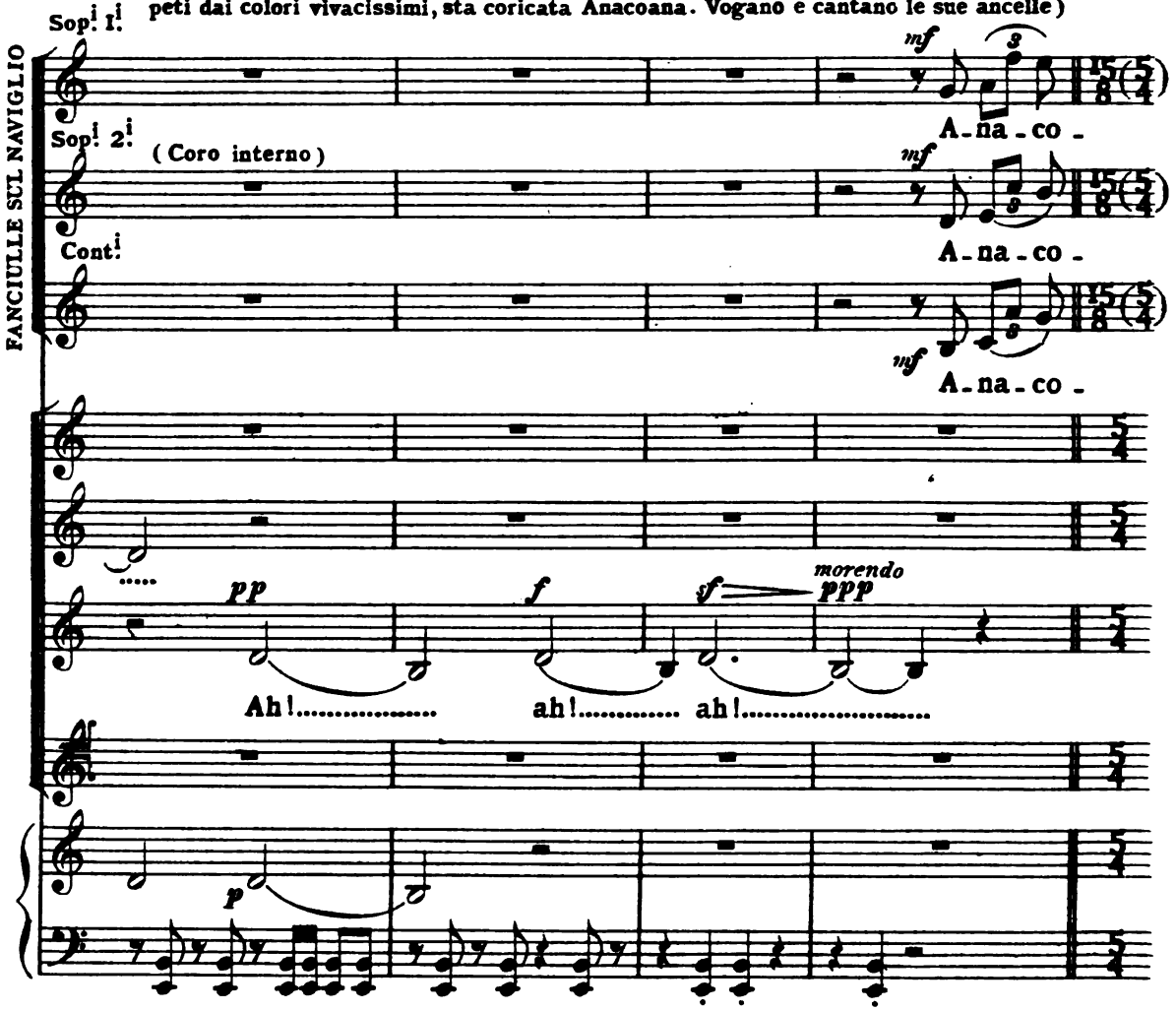


(Appare in fondo al lago uno strano naviglio fatto di una larga chiatta di tronchi di *bambou* ricoperta di foglie e ornata di penne e fronde. Su tappeti morbidi di piuma, all'ombra di altri tappeti dai colori vivacissimi, sta coricata Anacoana. Vogano e cantano le sue ancelle)



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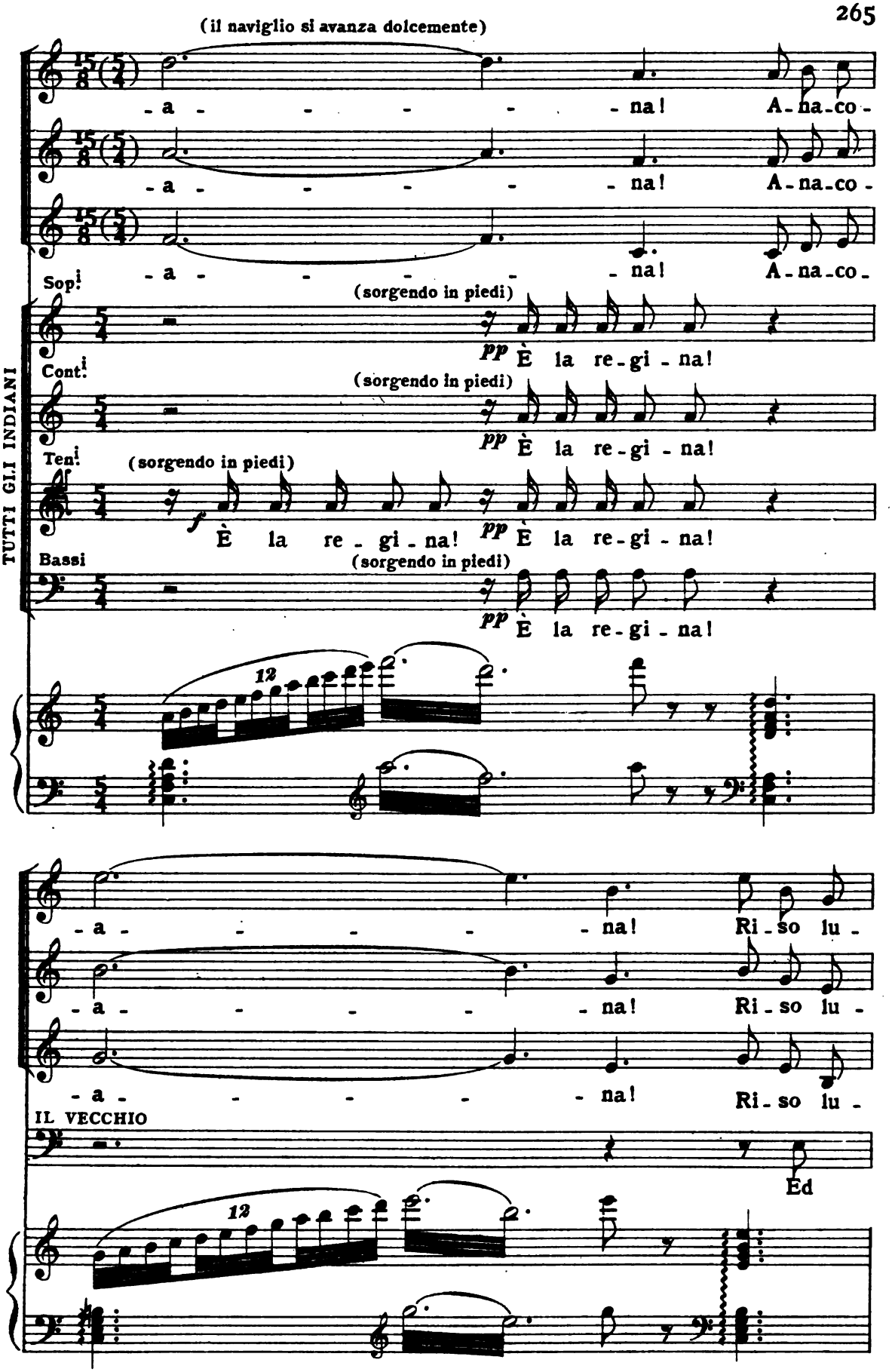

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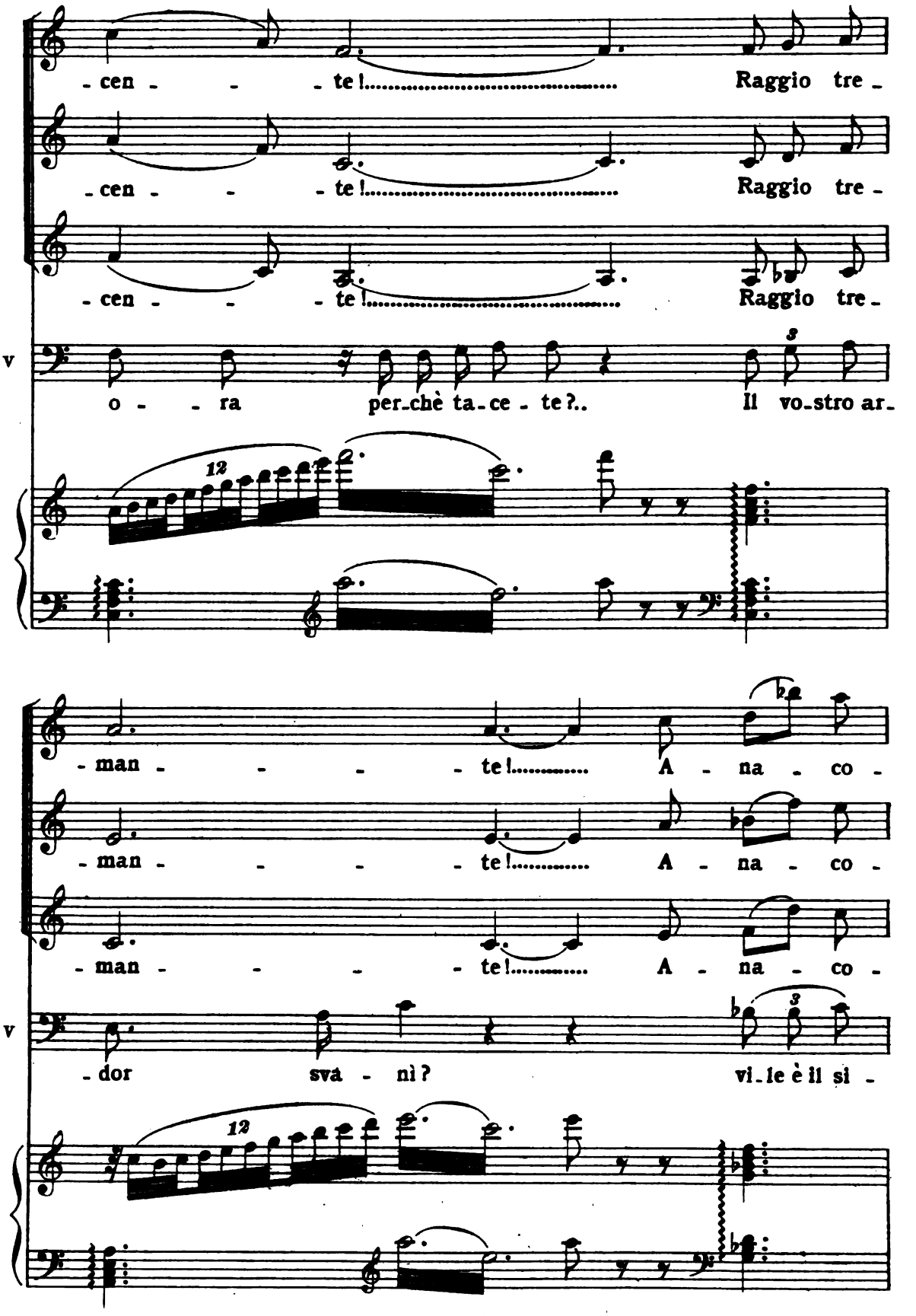

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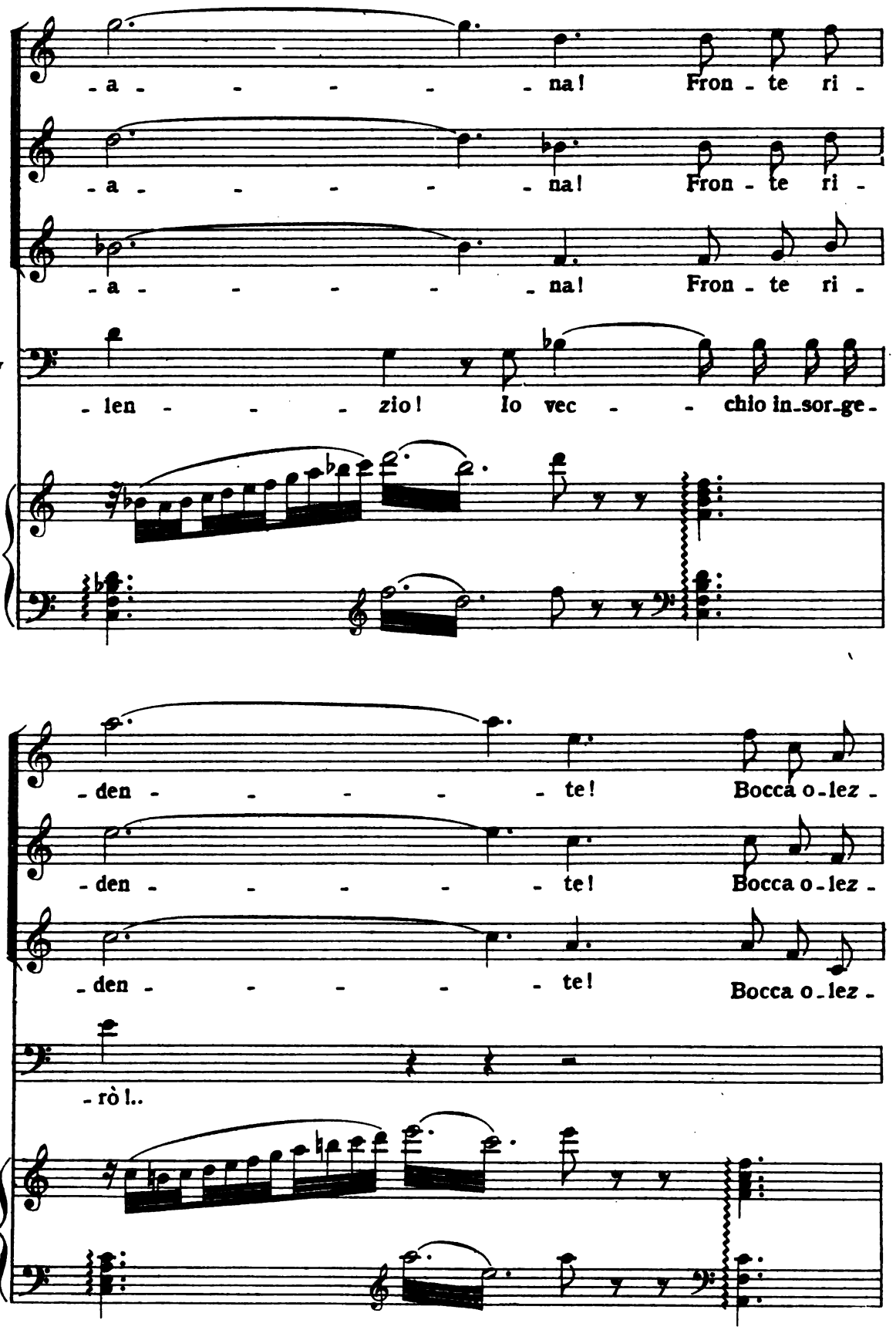

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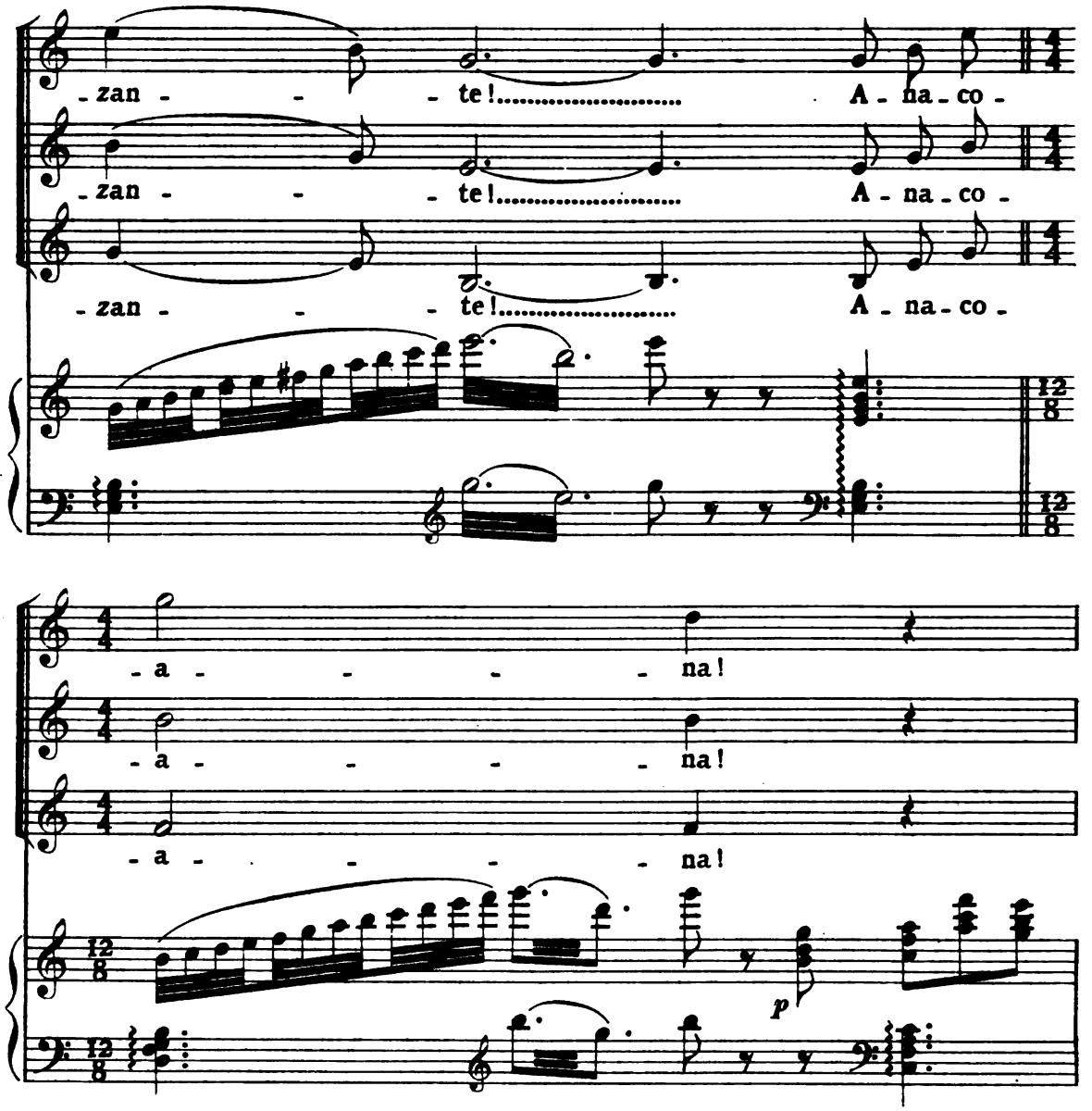
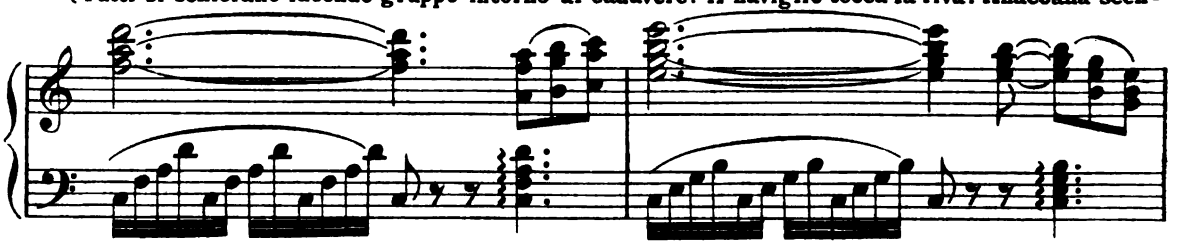
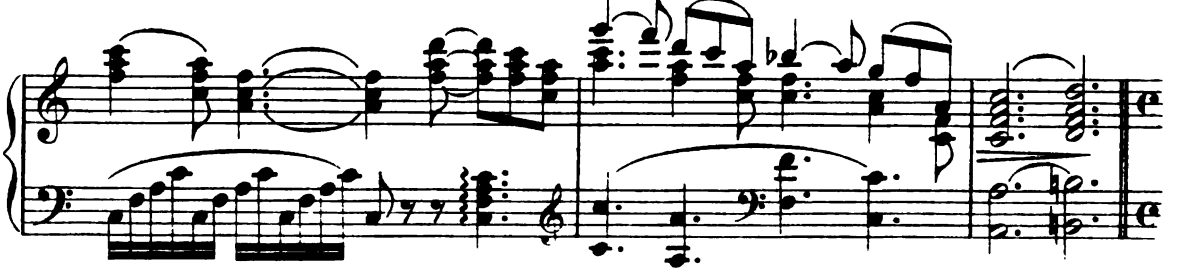


(Tutti si schierano facendo gruppo intorno al cadavere. Il naviglio tocca la riva. Anacoana scen-



de. Un profondo silenzio l' accoglie. Essa si avanza verso i cacichi. Questi in atteggiamento



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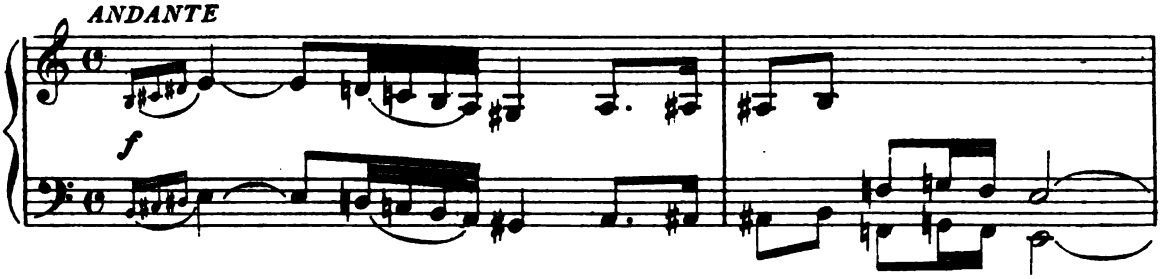
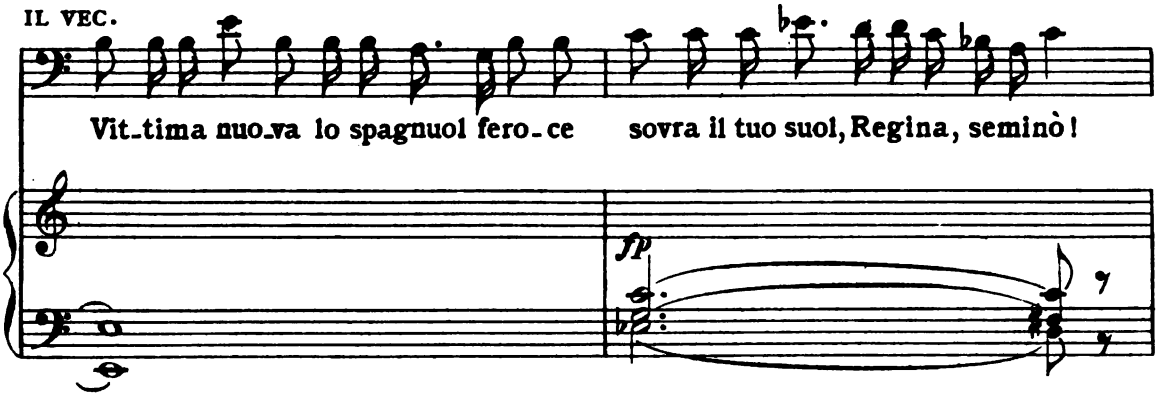
mesto e cupo, le additano il cadavere)

ANDANTE



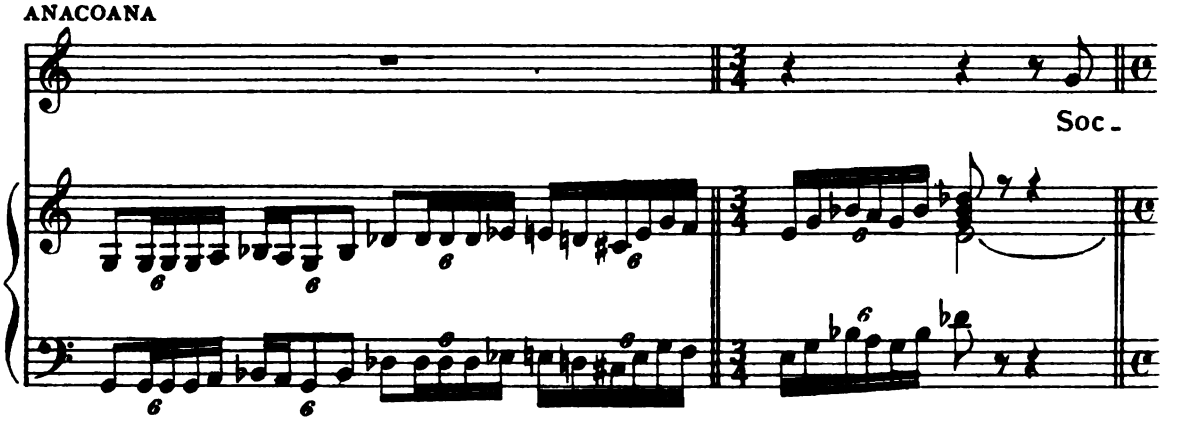
REC.vc

IL VEC.



(Anacoana guarda il cadavere e sul suo volto passano impetuose le sensazioni dell'ira e del dolore. Essa fissa atterrita e ammaliata il morto, e balbetta come se davanti ai suoi occhi apparisse una spaventevole e dolorosa visione)

ANACOANA



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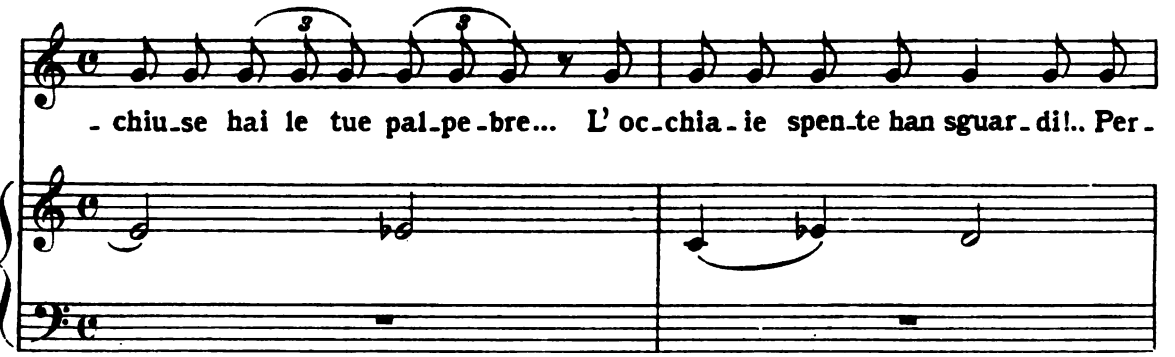

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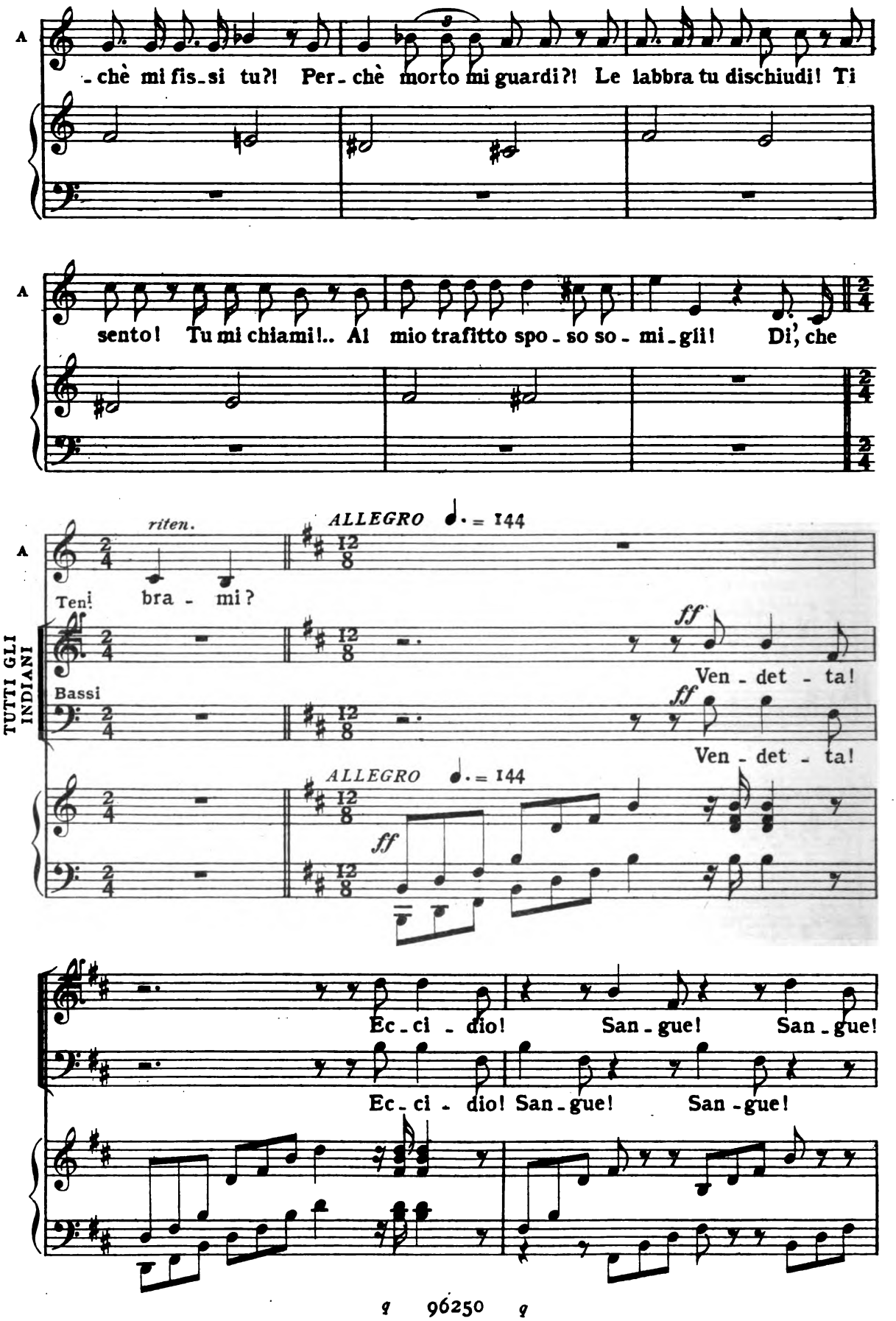

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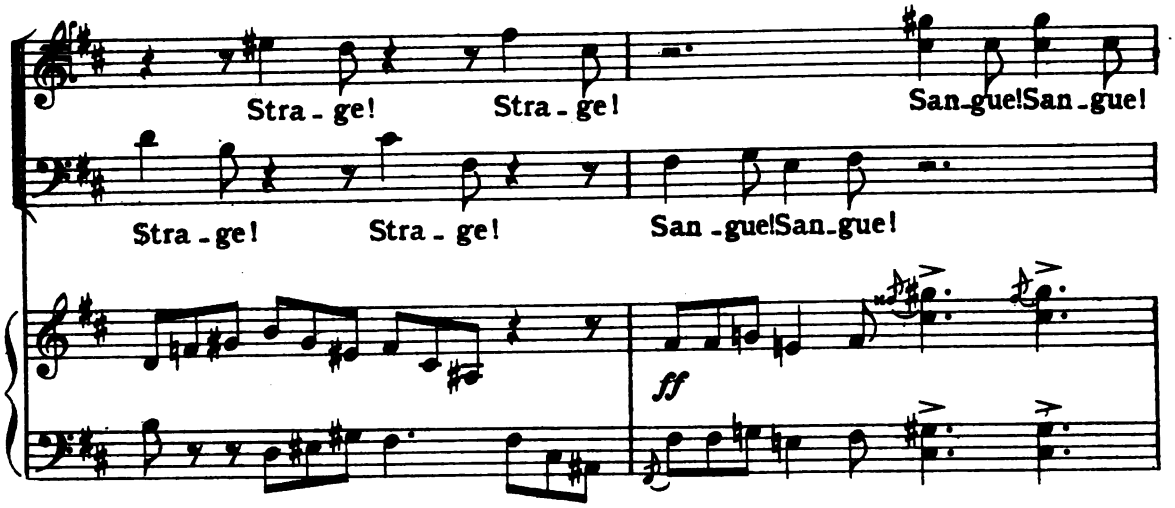
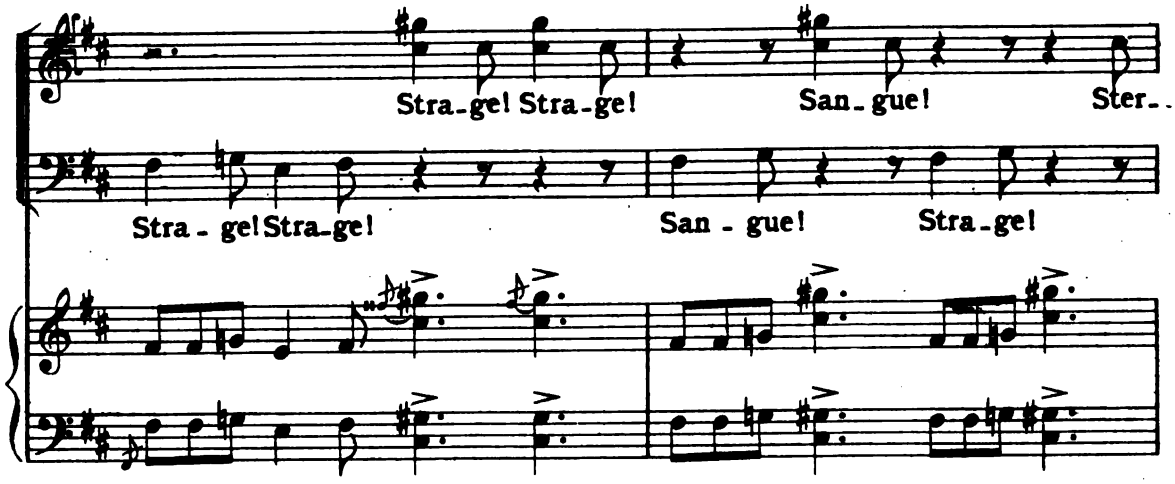
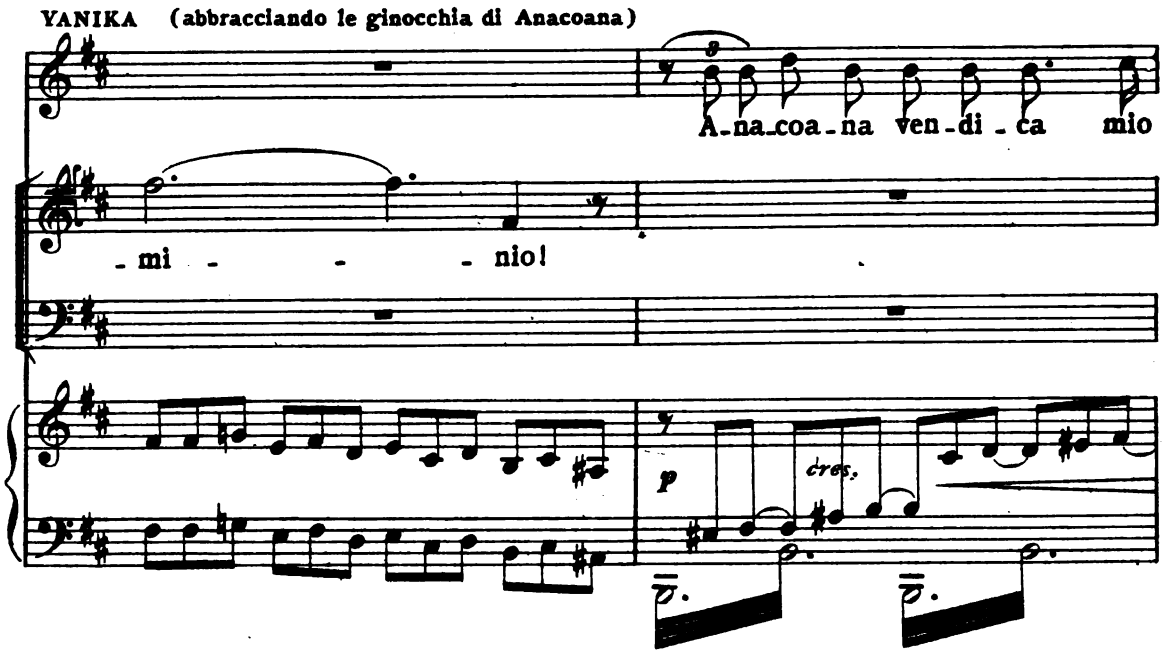




VANIKA (abbracciando le ginocchia di Anacoana)



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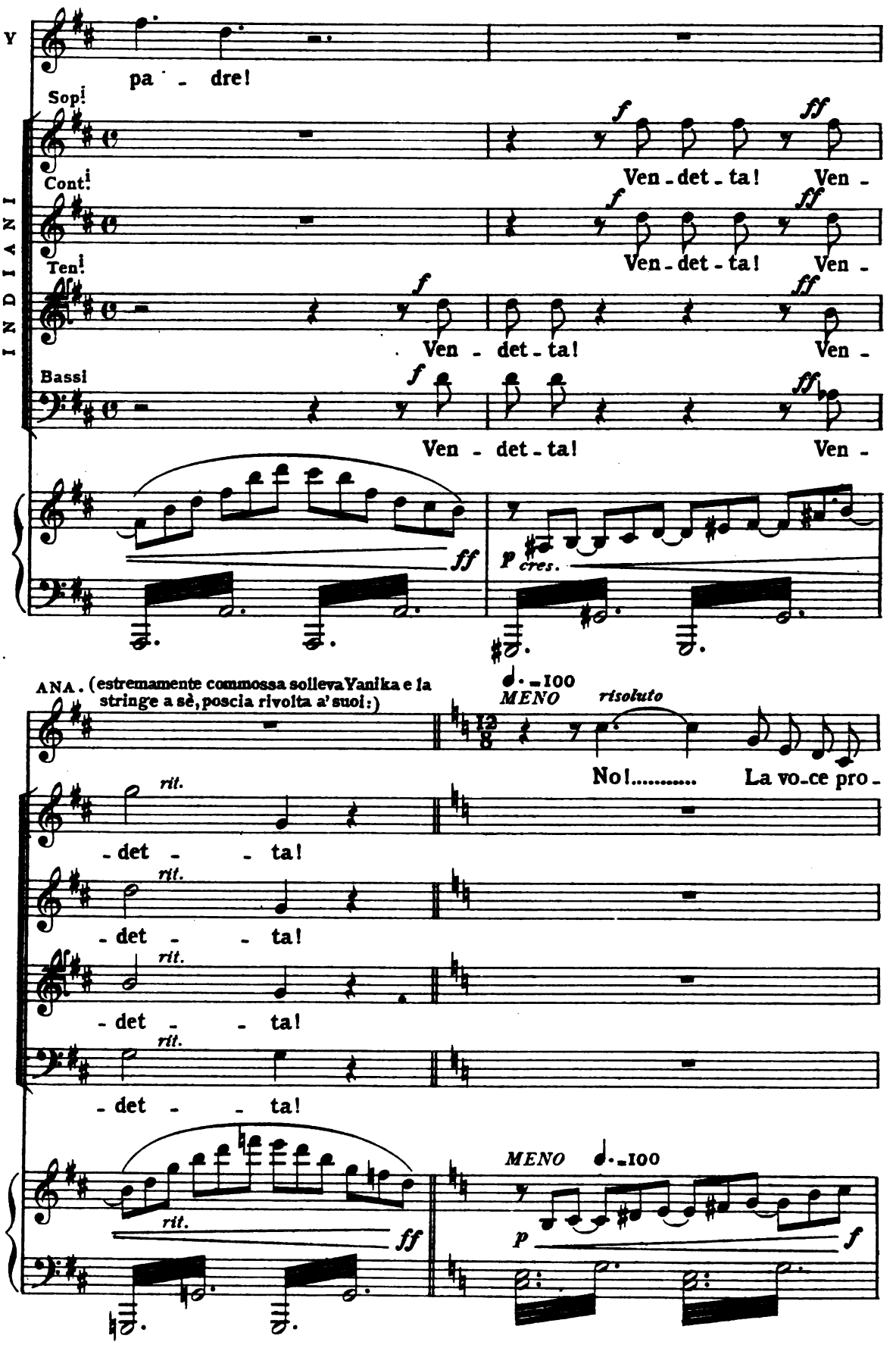

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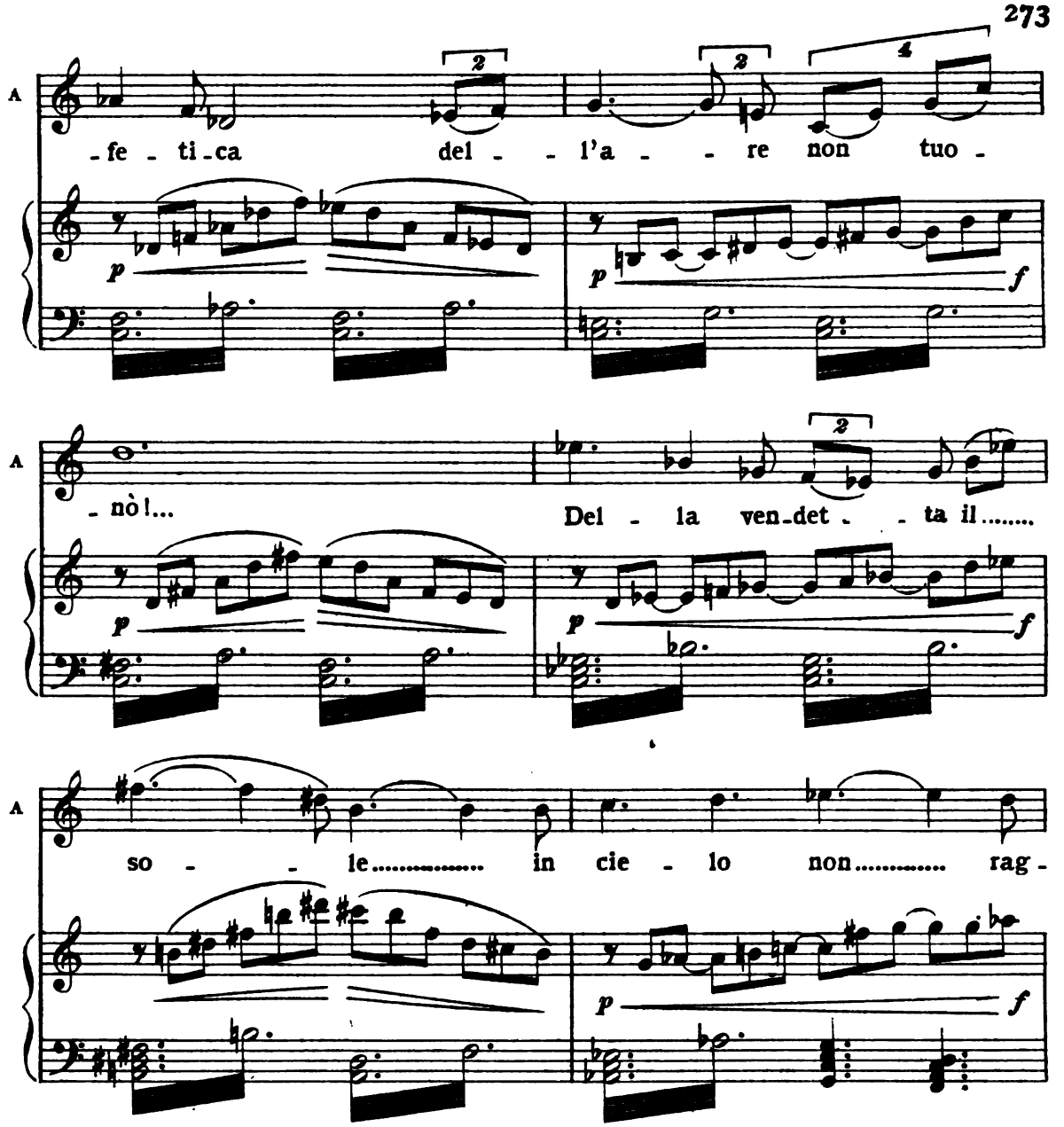
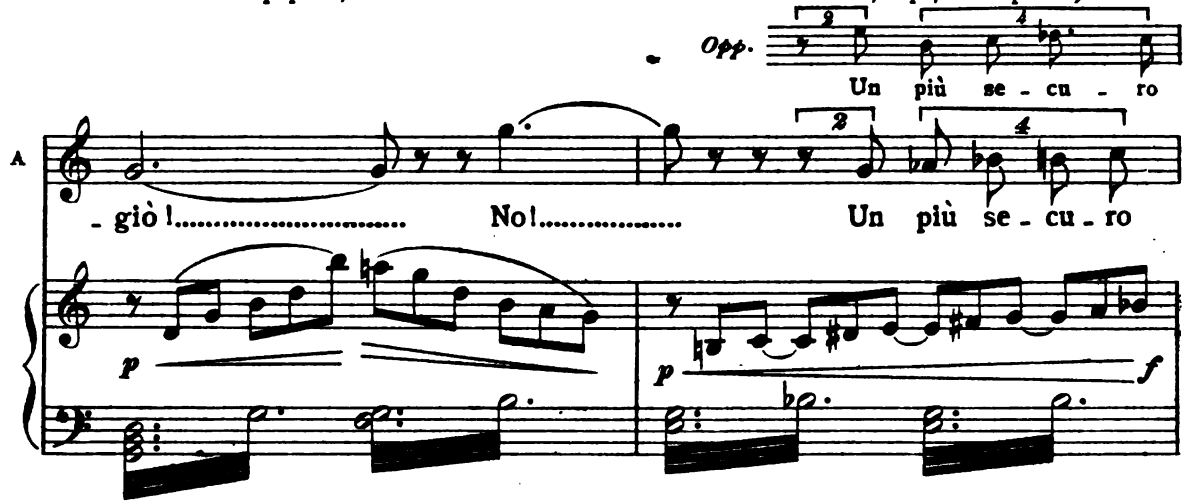


(Movimento nel popolo, d'immenso sconforto. I vecchi si ritirano soli, cupi, in disparte)



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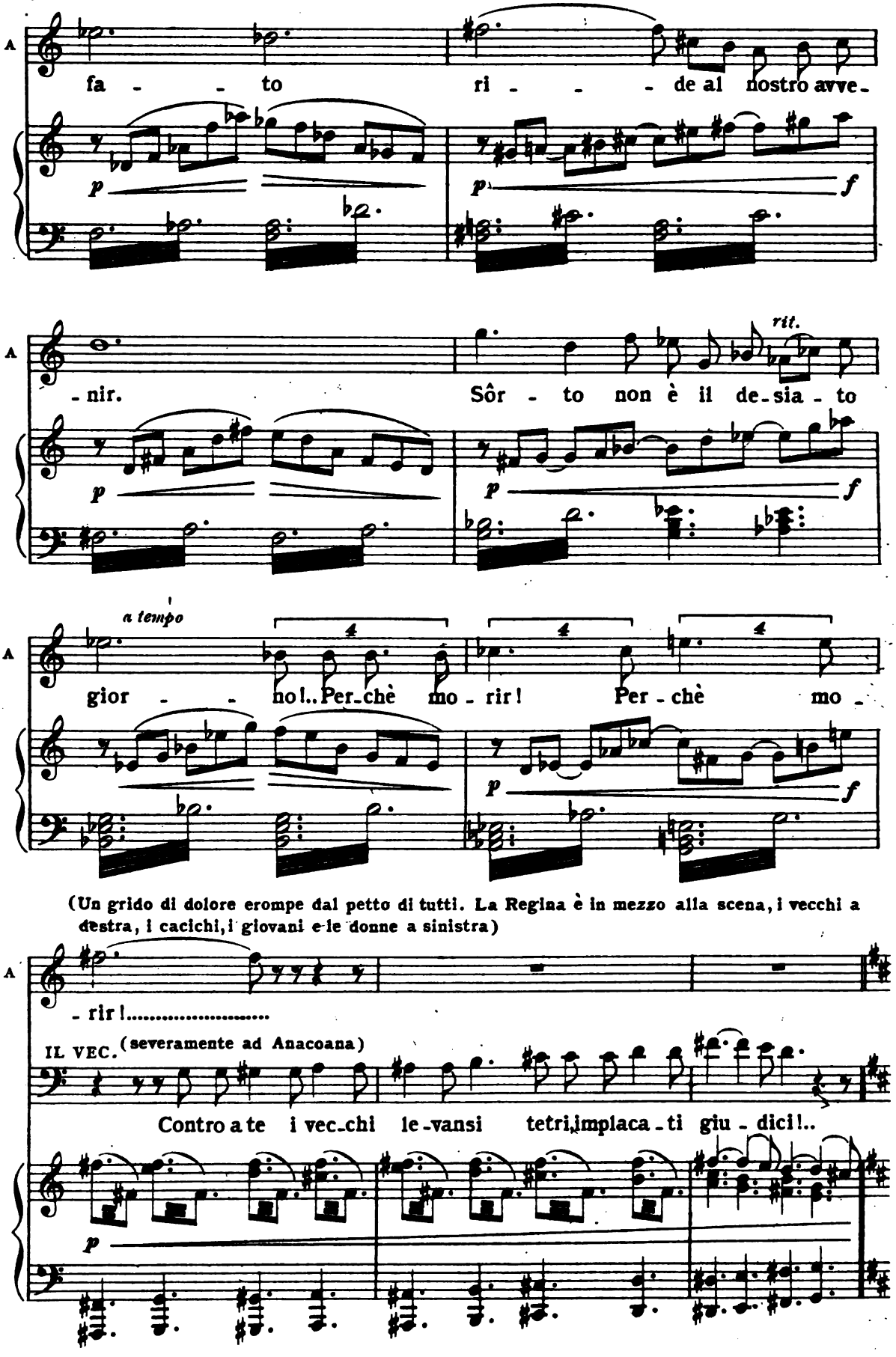

(Un grido di dolore erompe dal petto di tutti. La Regina è in mezzo alla scena, i vecchi a destra, i cacichi, i giovani e le donne a sinistra)

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I VECCHI (avvicinandosi tutti ad Anacoana ed abbracciandole le ginocchia, supplici)

Bassi *MENO* ♩.=80

Tu le braccia agli I - spa - ni so-la schiude-sti un

MENO ♩.= 80

dì, sol per dir-li fra - tel - li il labbro tuo s'a-

-pri! ..... Per te ..... il tuo spo-so è

mor - to! ..... Per te ..... il tuo re mo-

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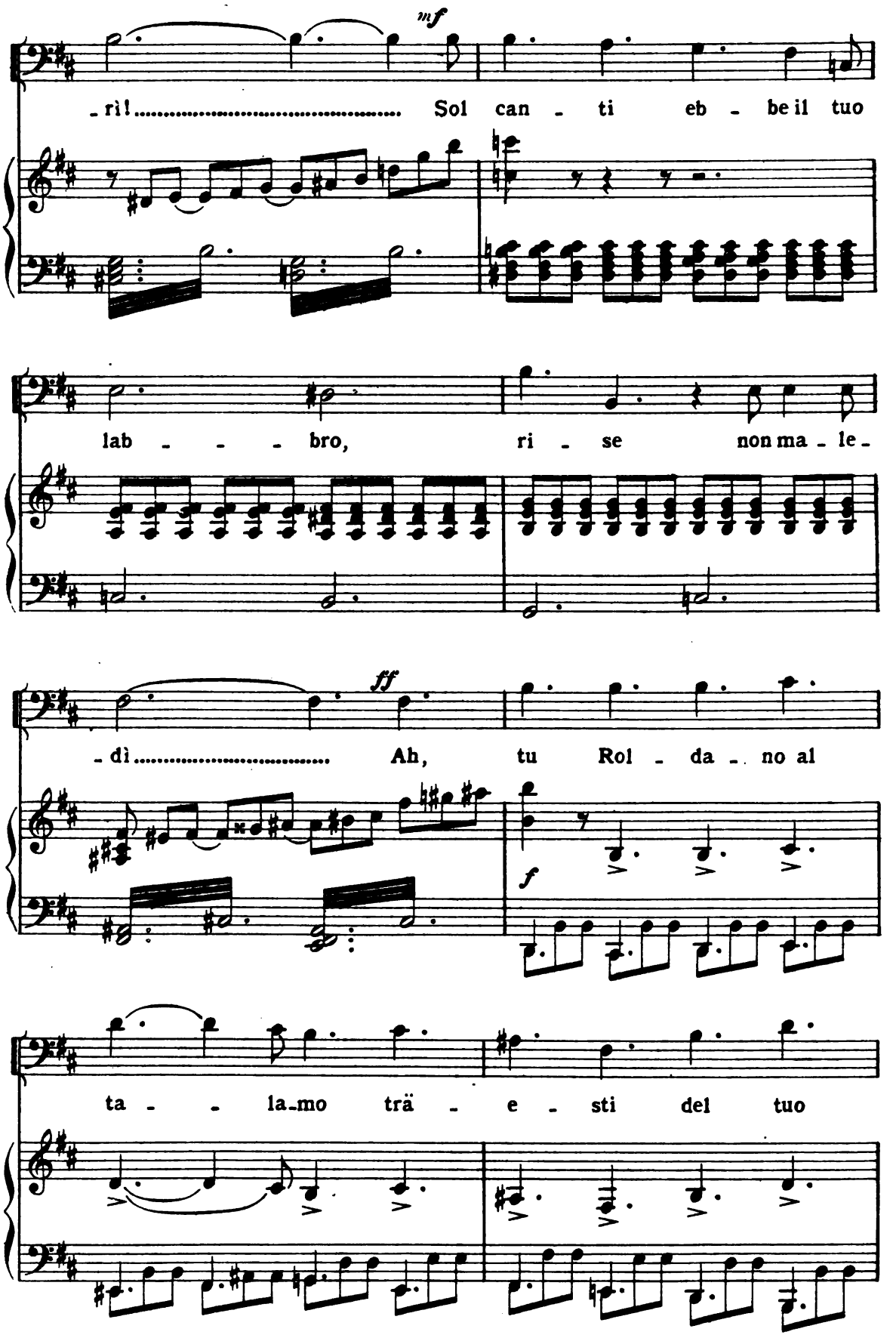

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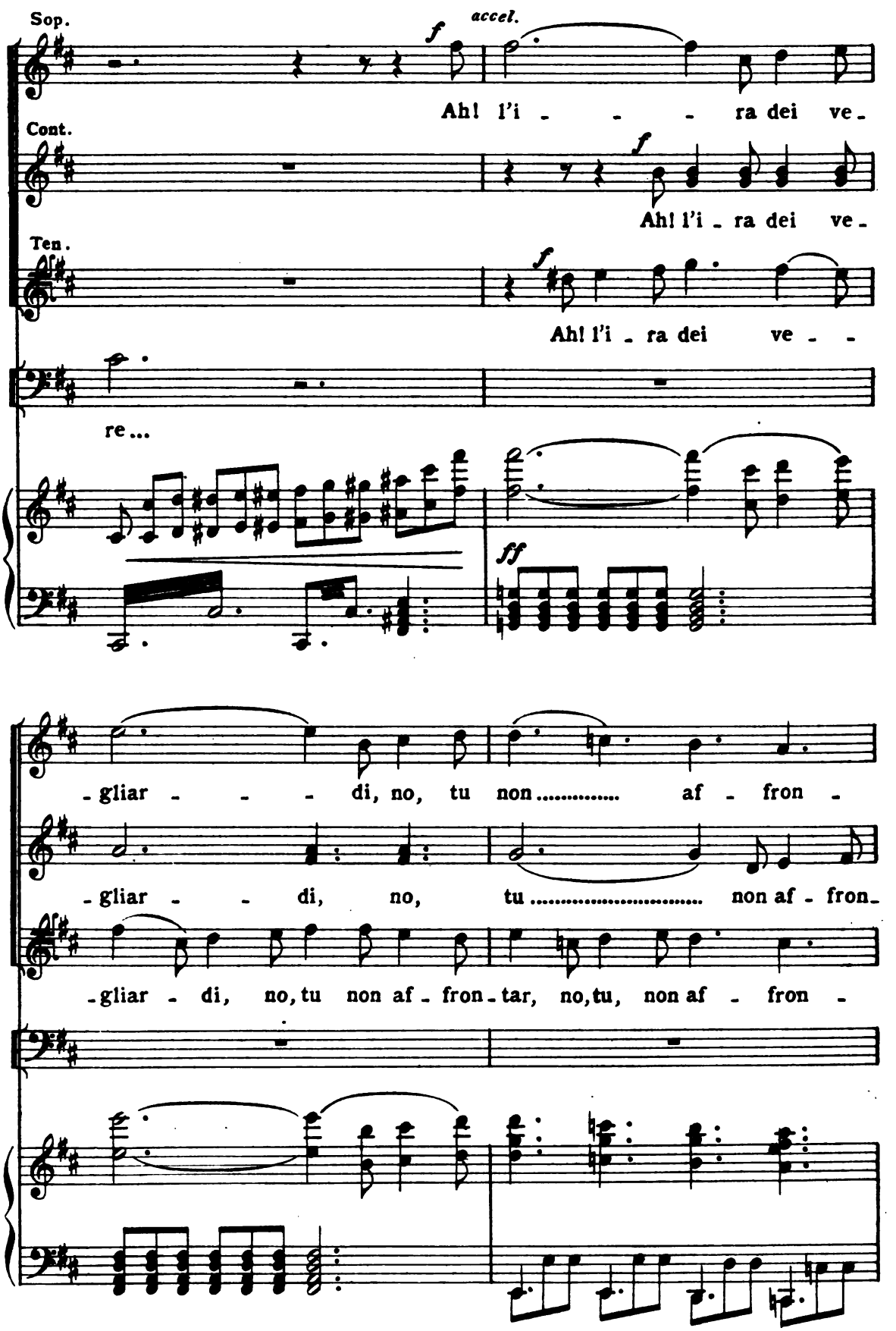

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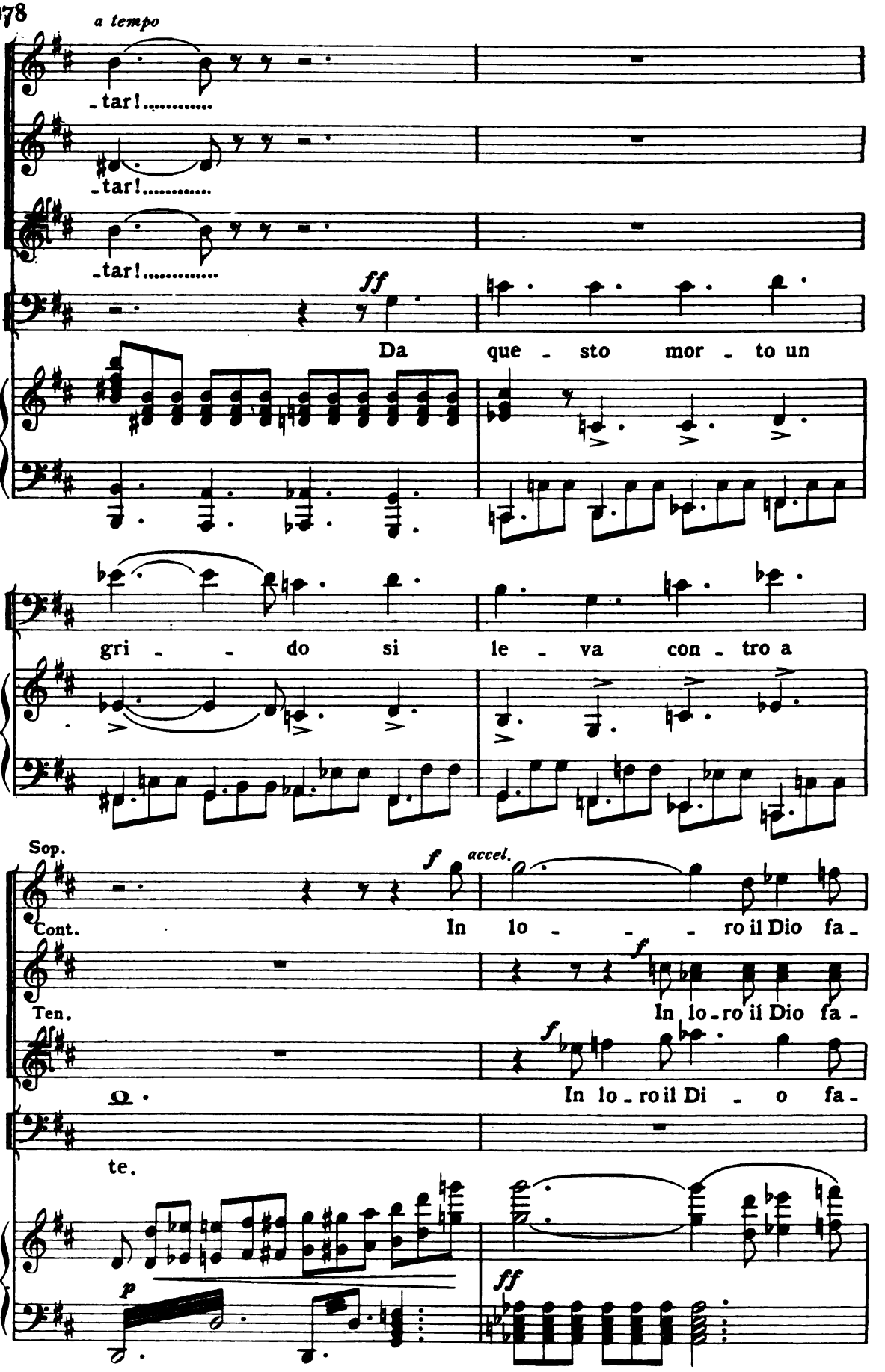

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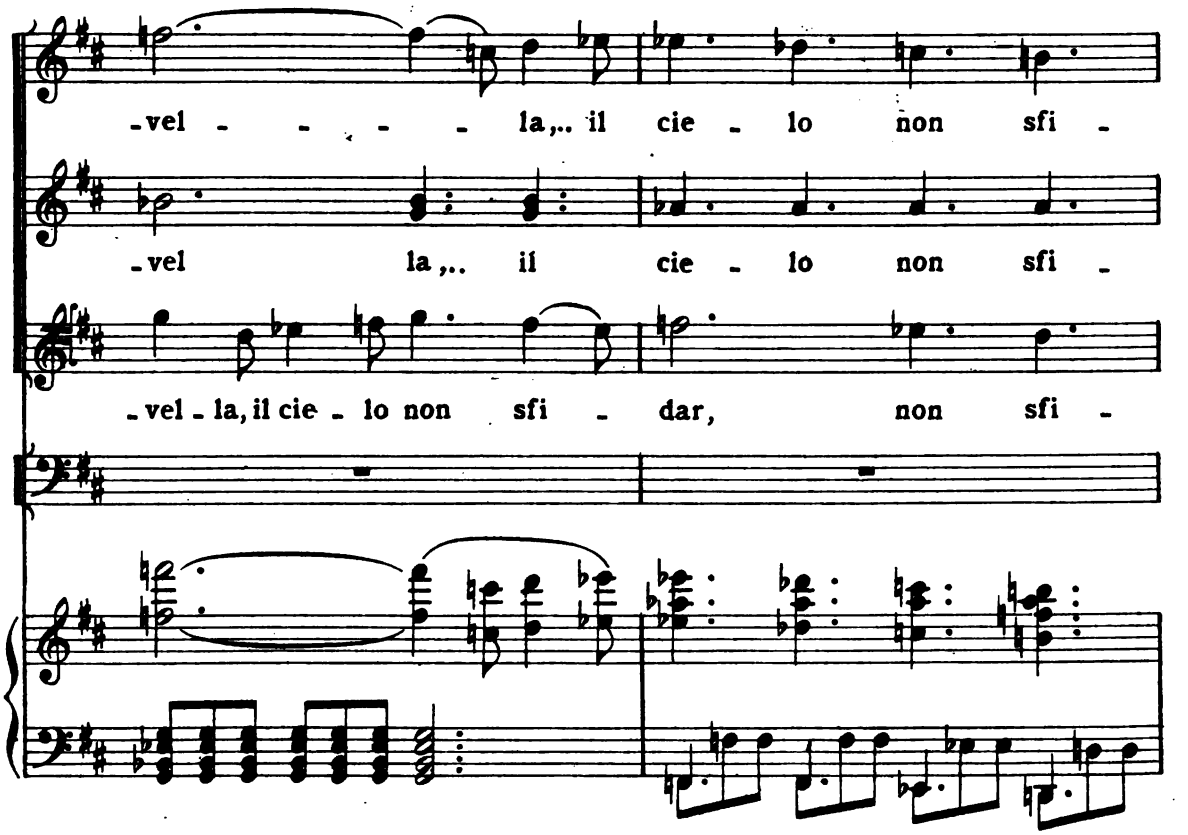

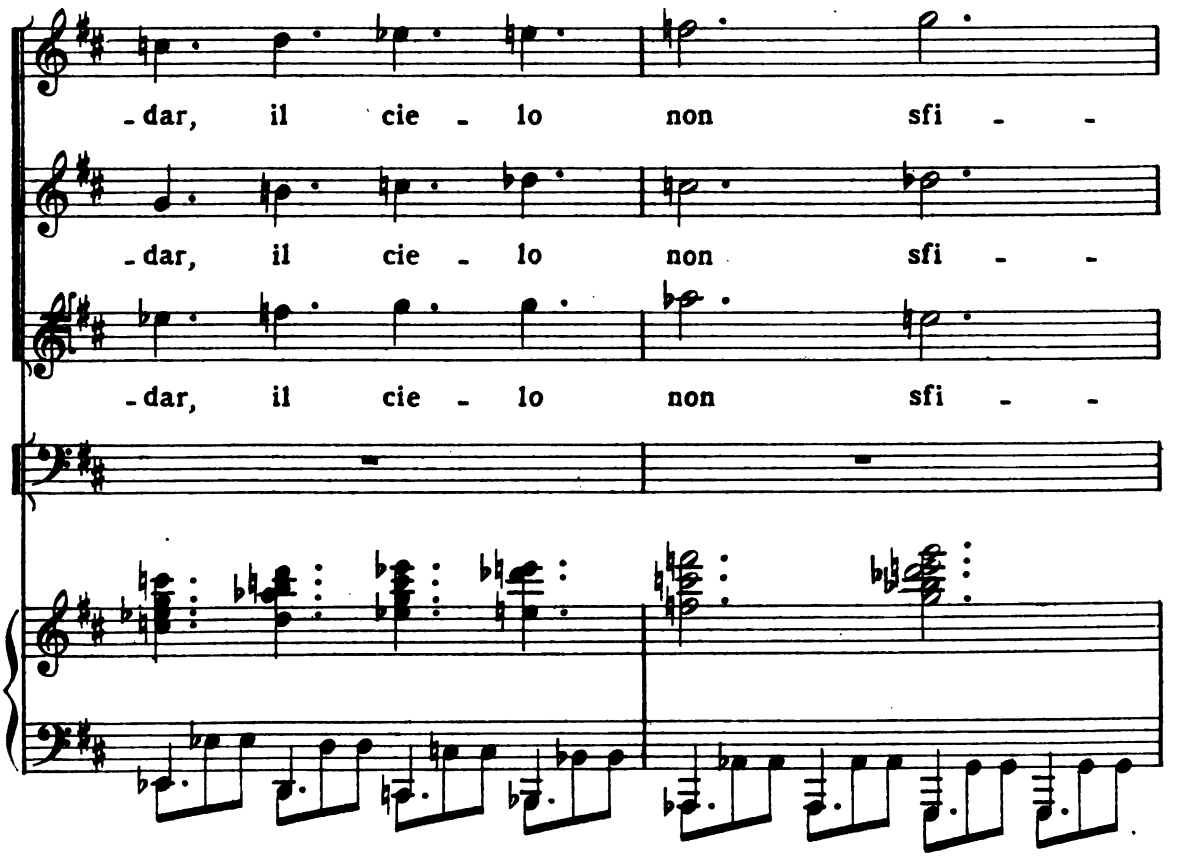

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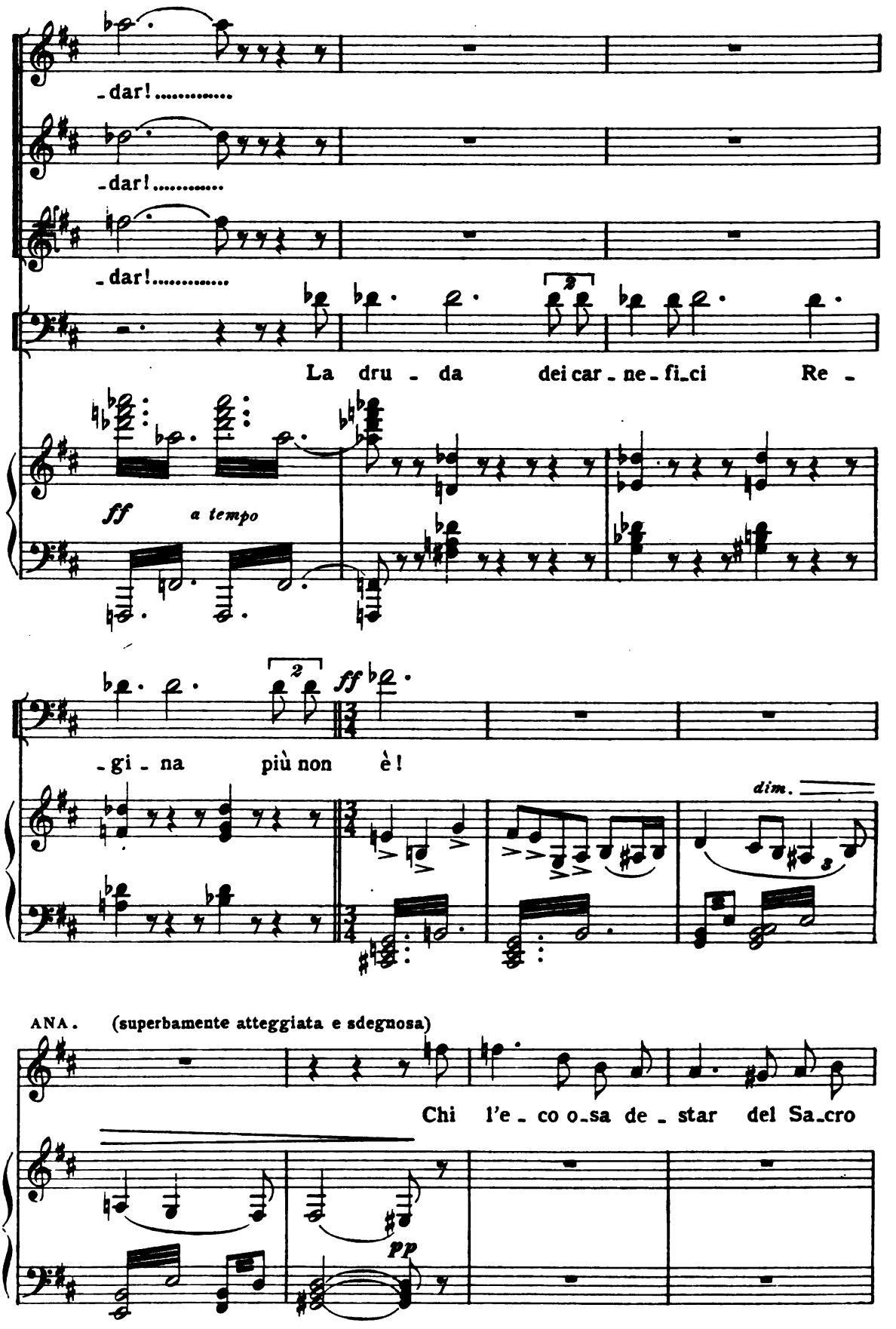

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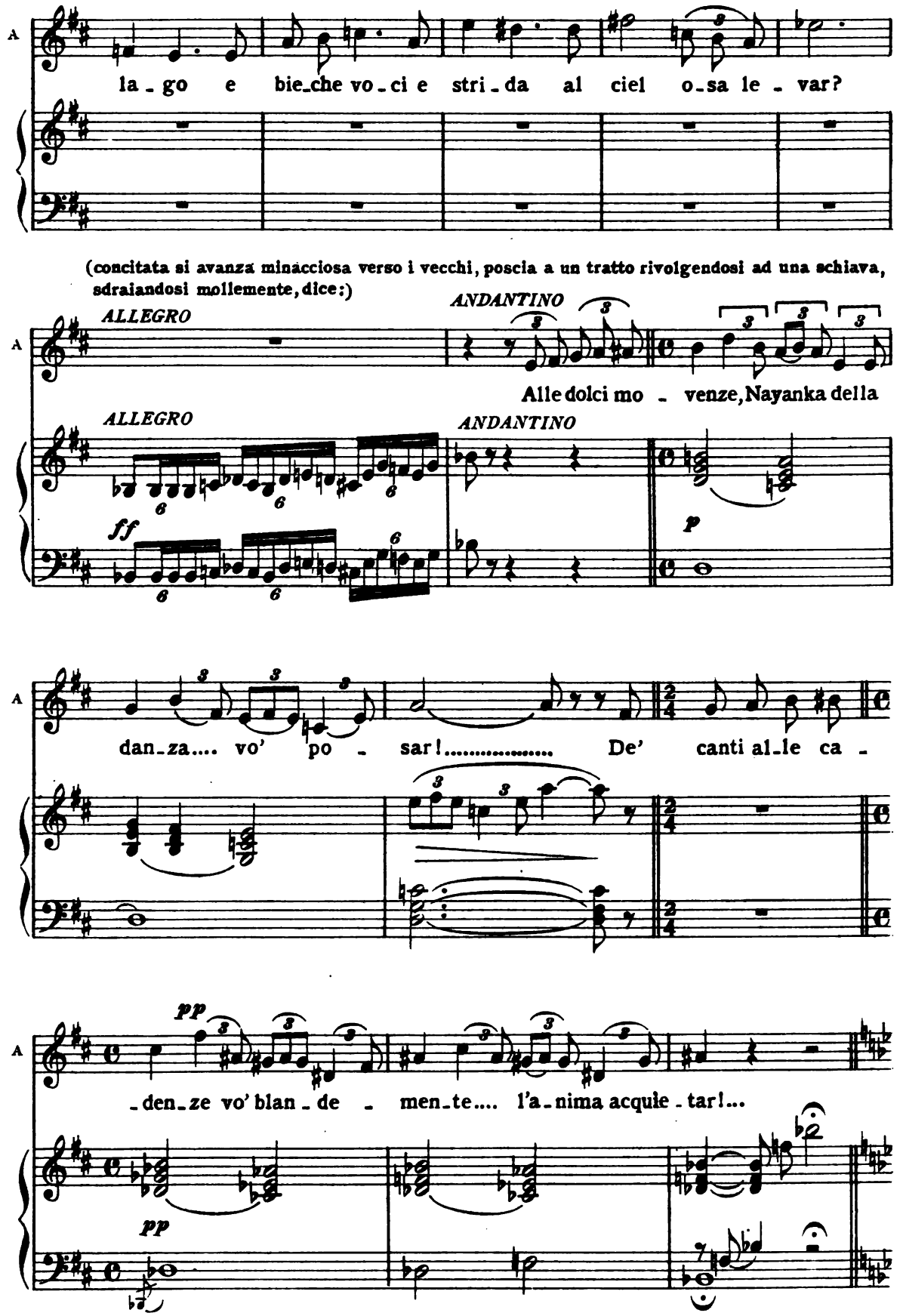

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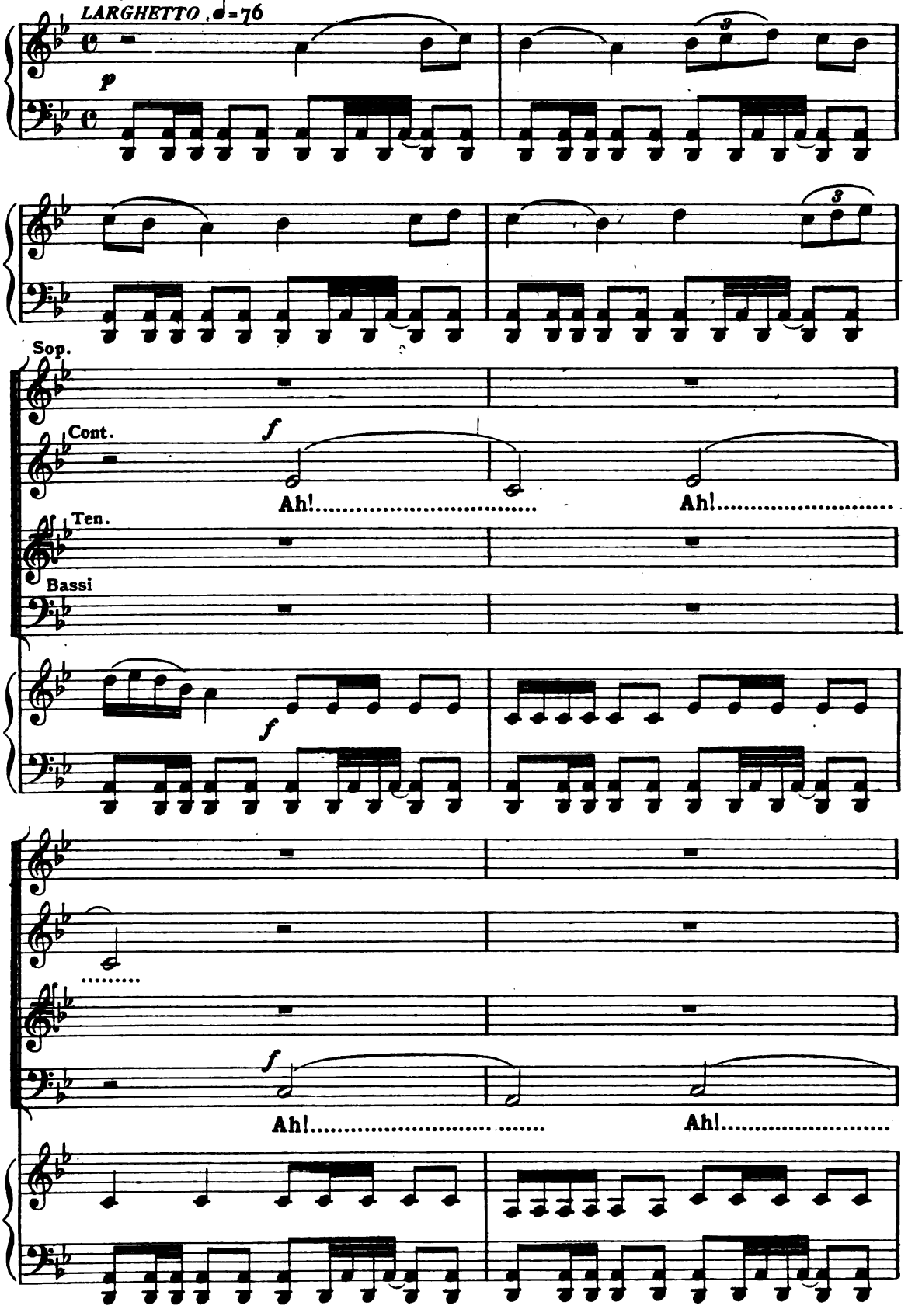
(Ad un cenno di Anacoana le schiave stendono tappeti di piume, altre con foglie lunghissime fanno vento alla Regina, altre si preparano alle danze. Alcuni cacichi adagiano il morto su di una specie di barella mortuaria e lo portano nella grotta, sfilando davanti alla Regina, seguiti da tutti gl'indiani, riprendendo le nenie)



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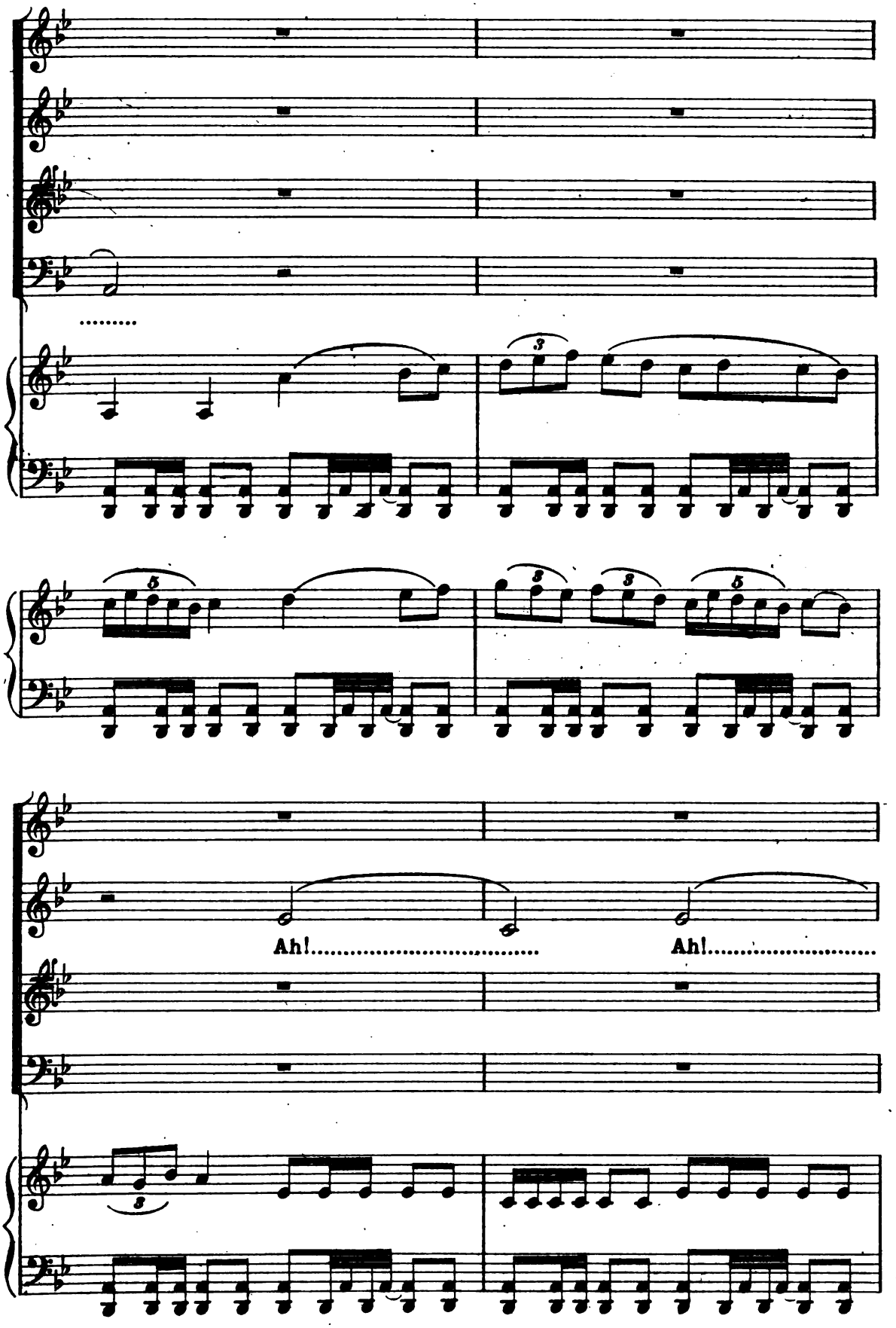

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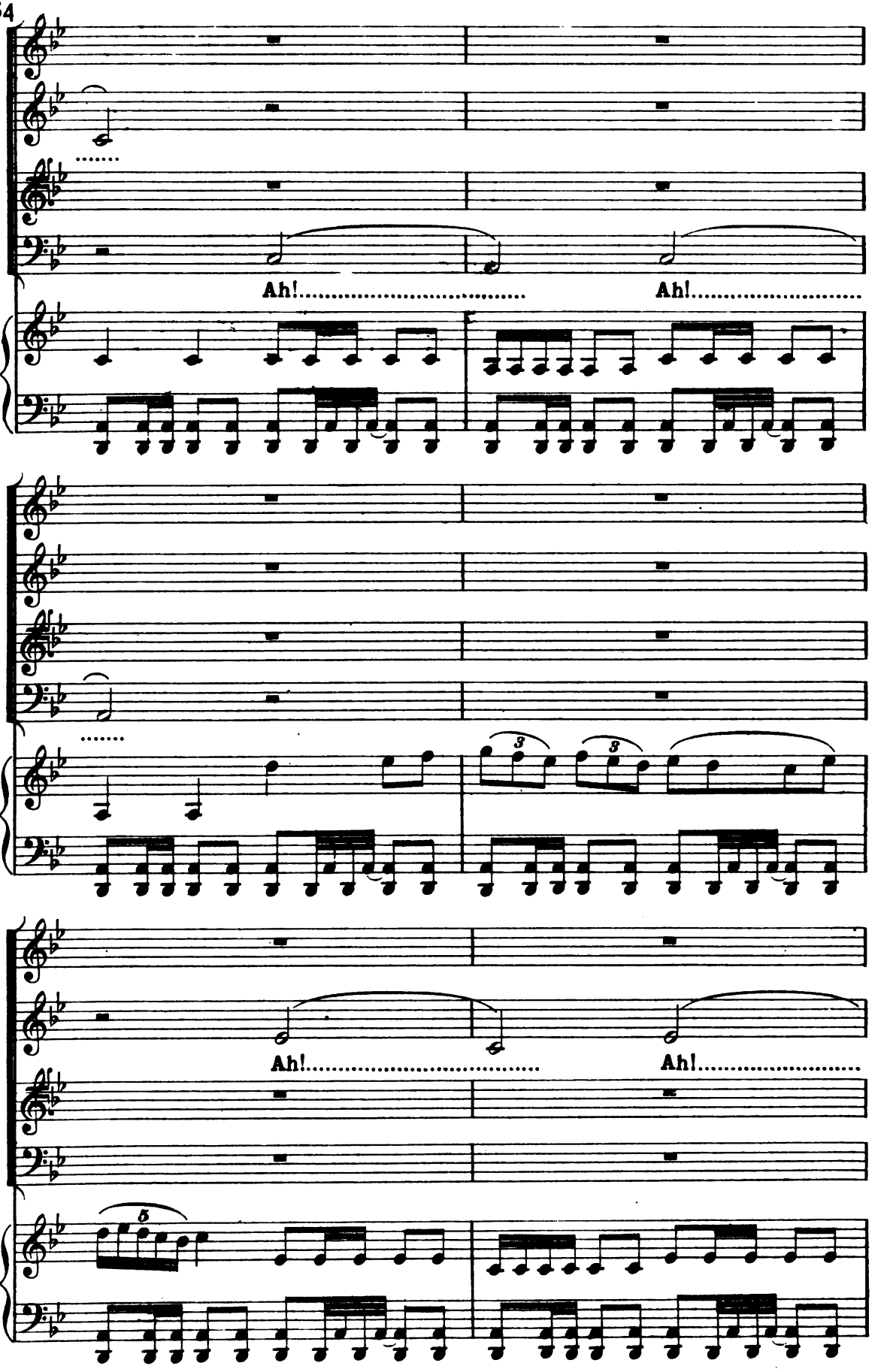

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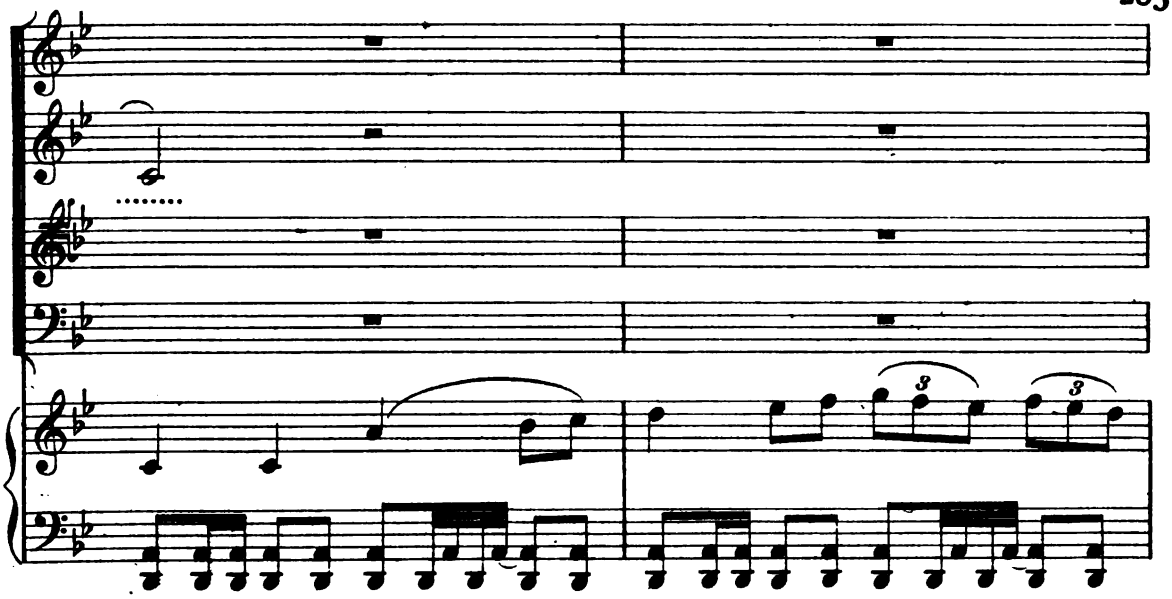

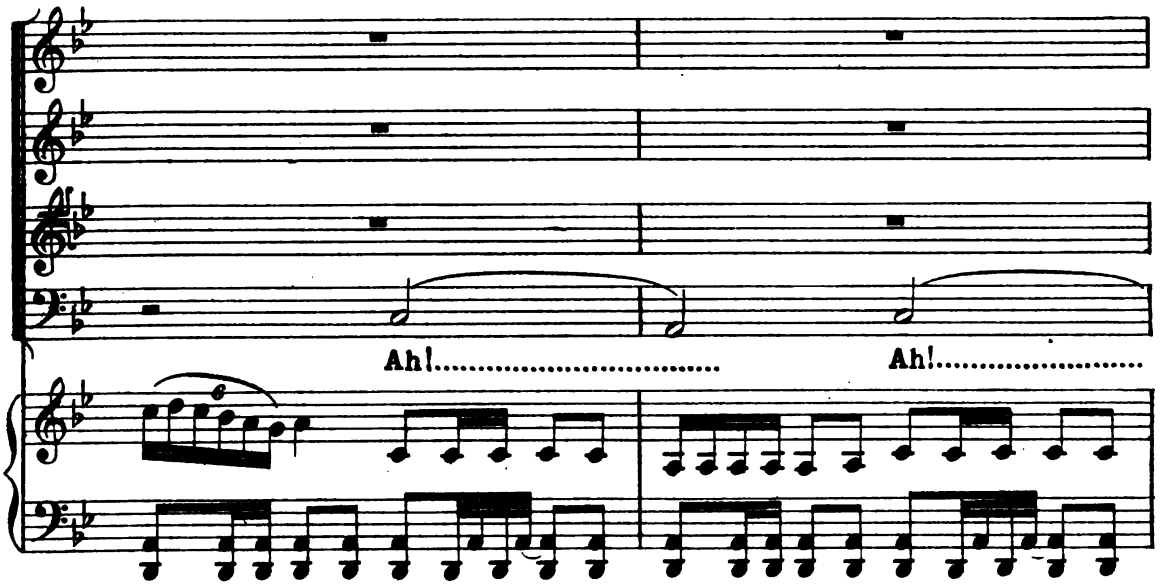

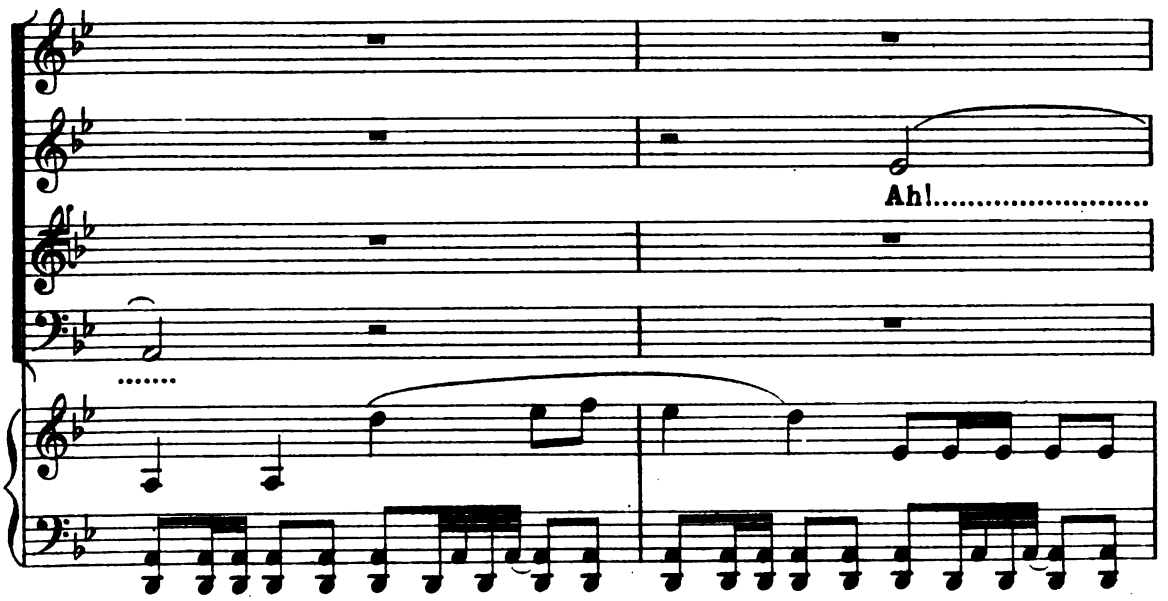

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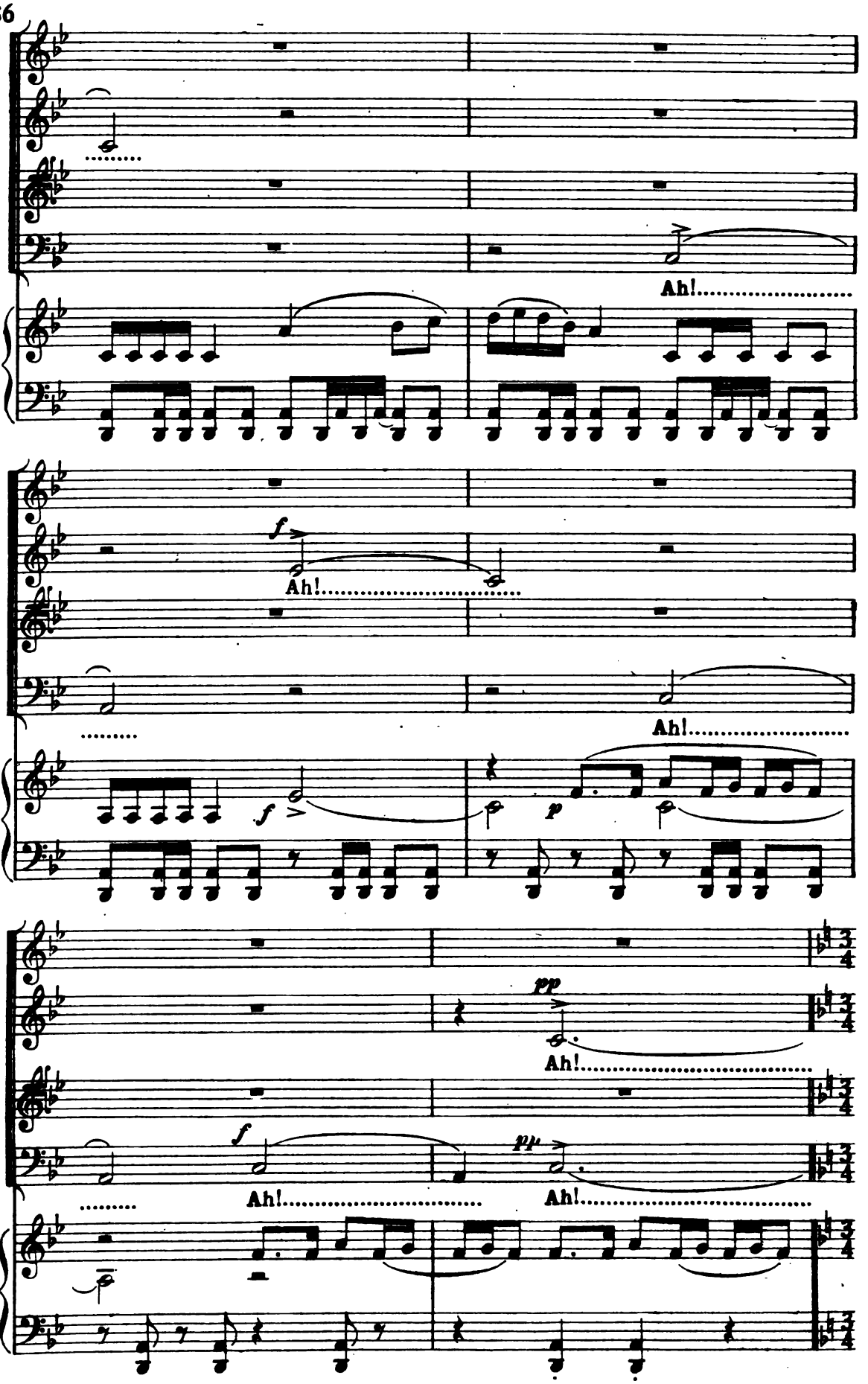

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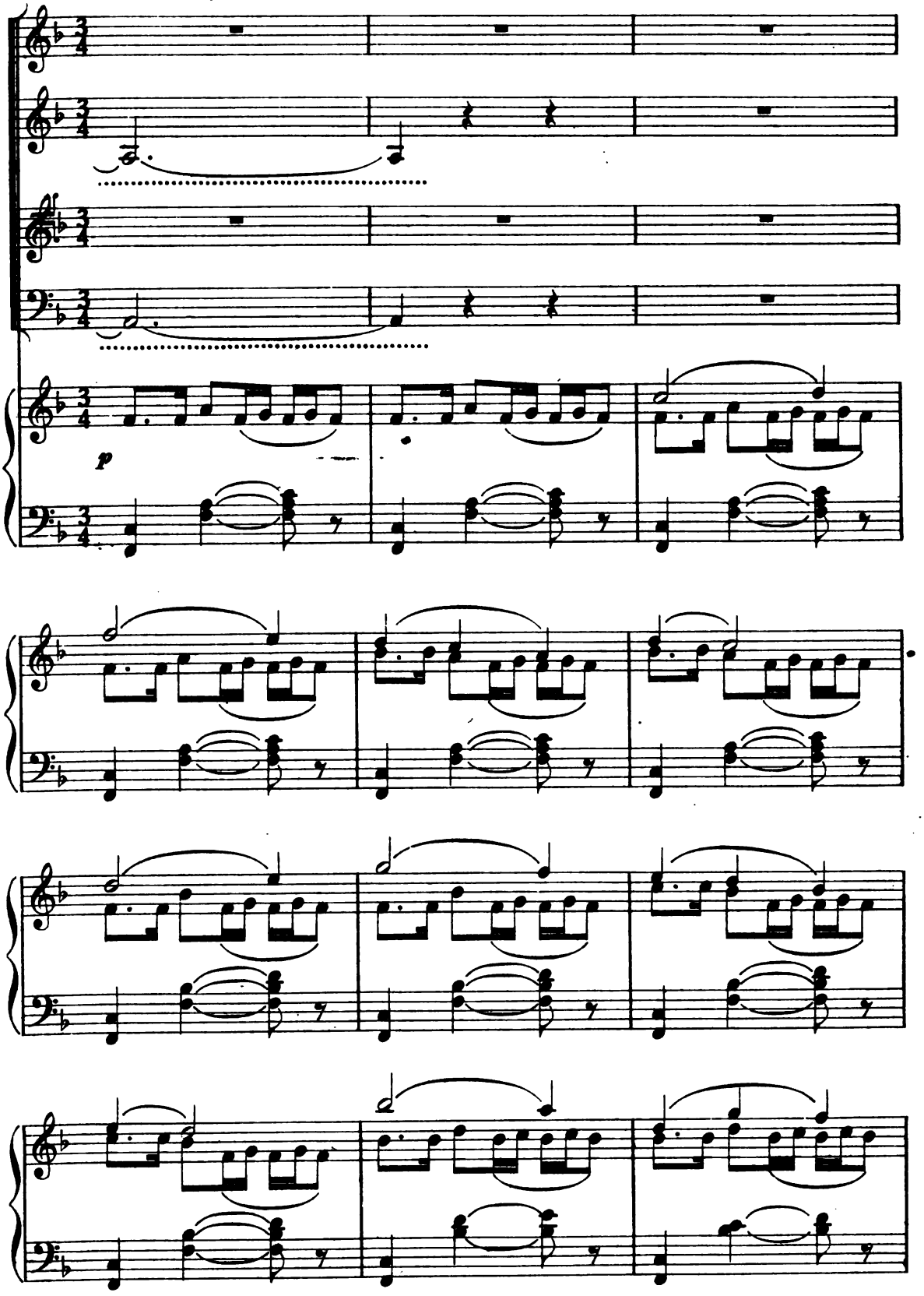
SCENA III.ª DANZA INDIANA

(Scendono tutti nella grotta, eccetto il vecchio, che vi si sofferma al limitare; le voci si spengono lontane, mentre ad un cenno di Nanyanka le bùtios incominciano le loro strane danze)

ALLEGRETTO ♩ = 72



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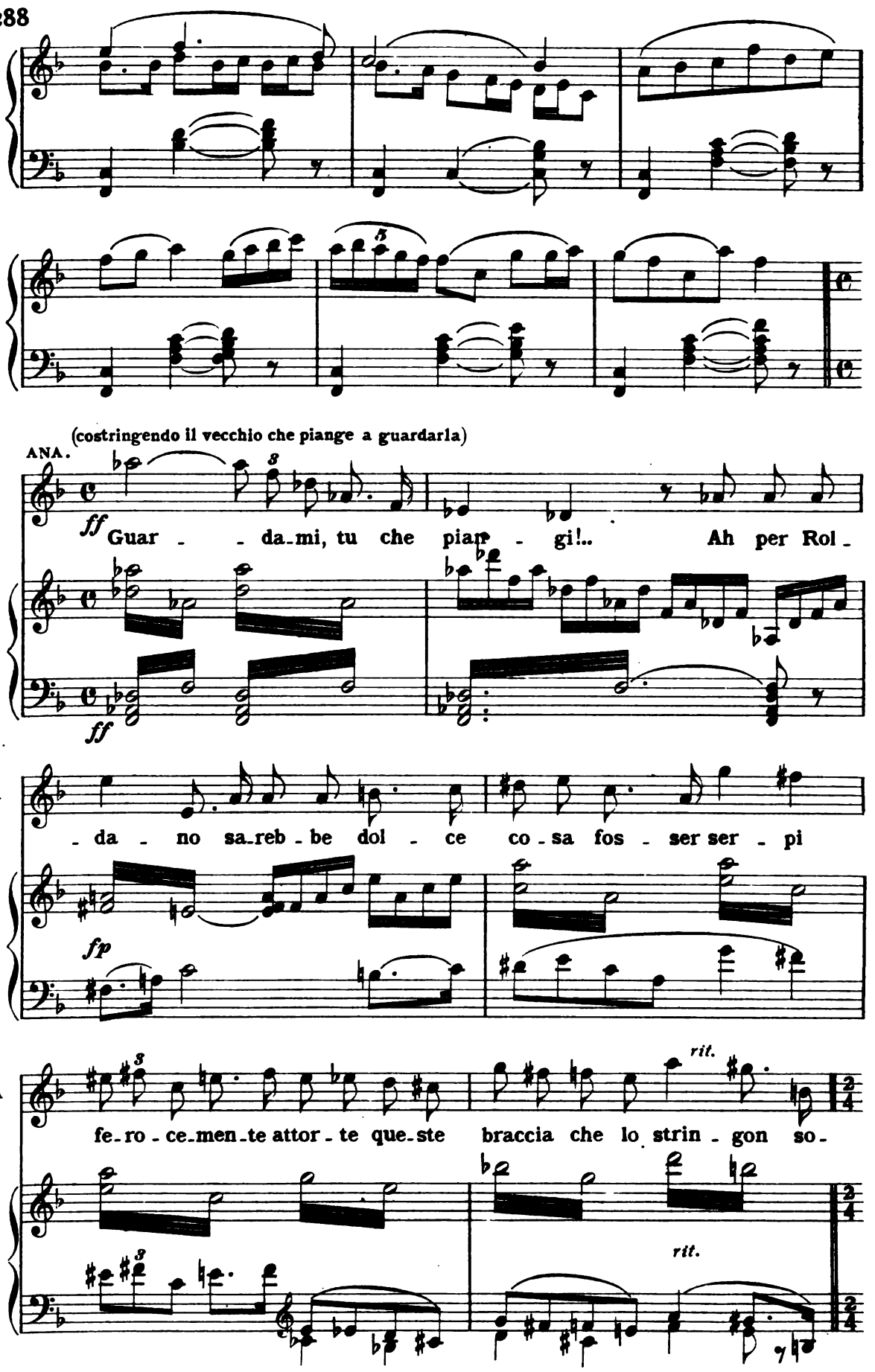

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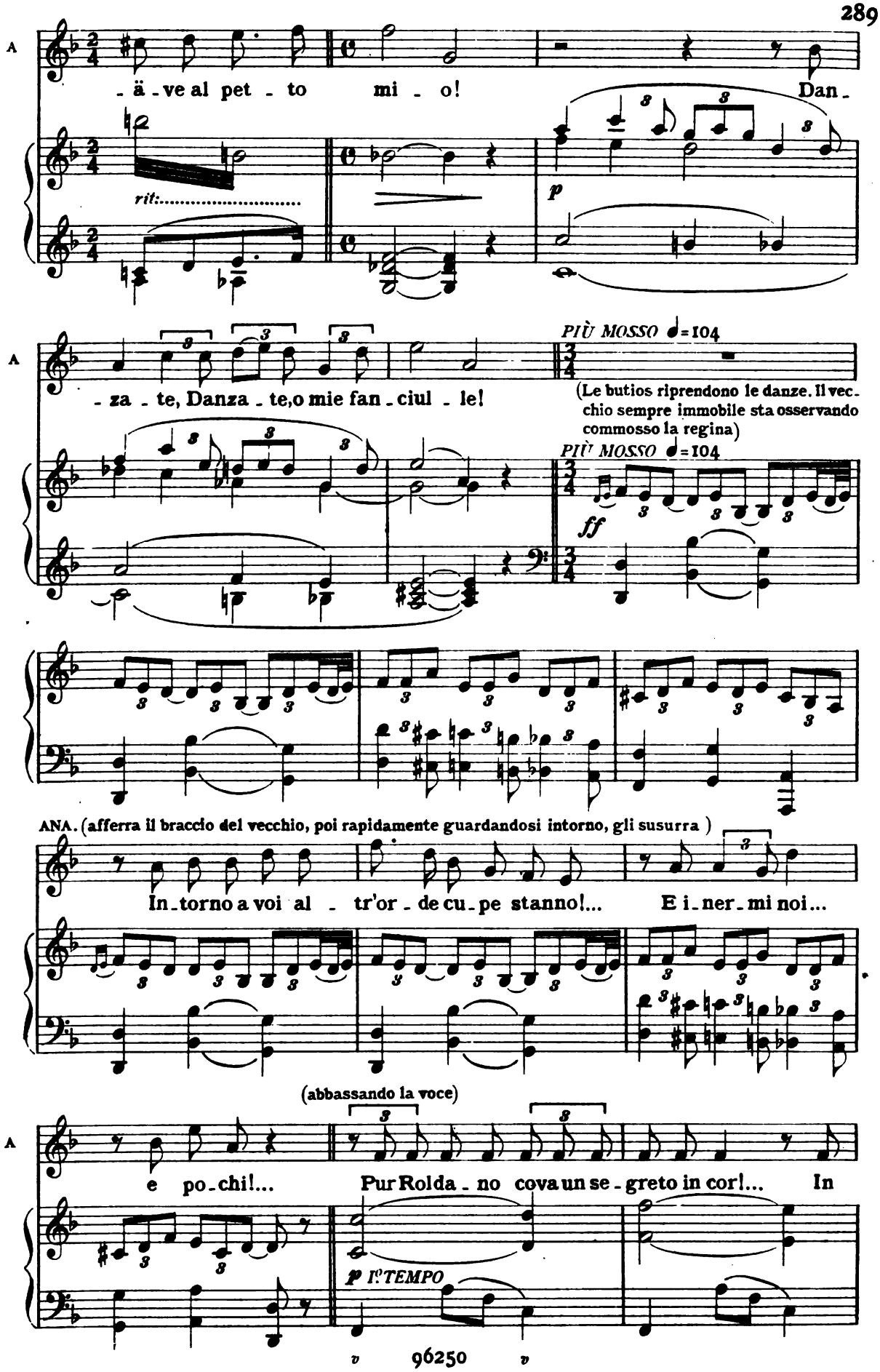

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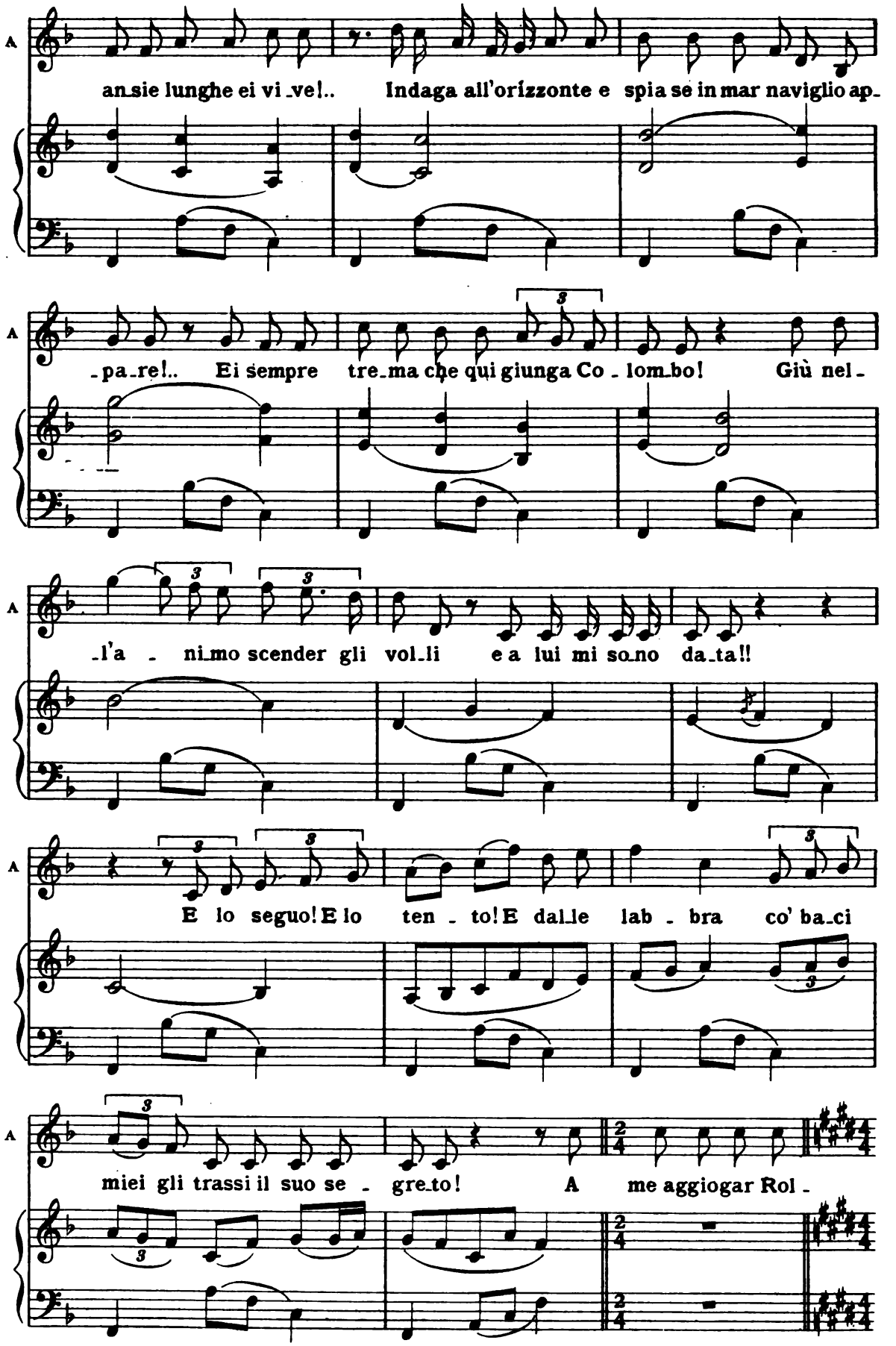

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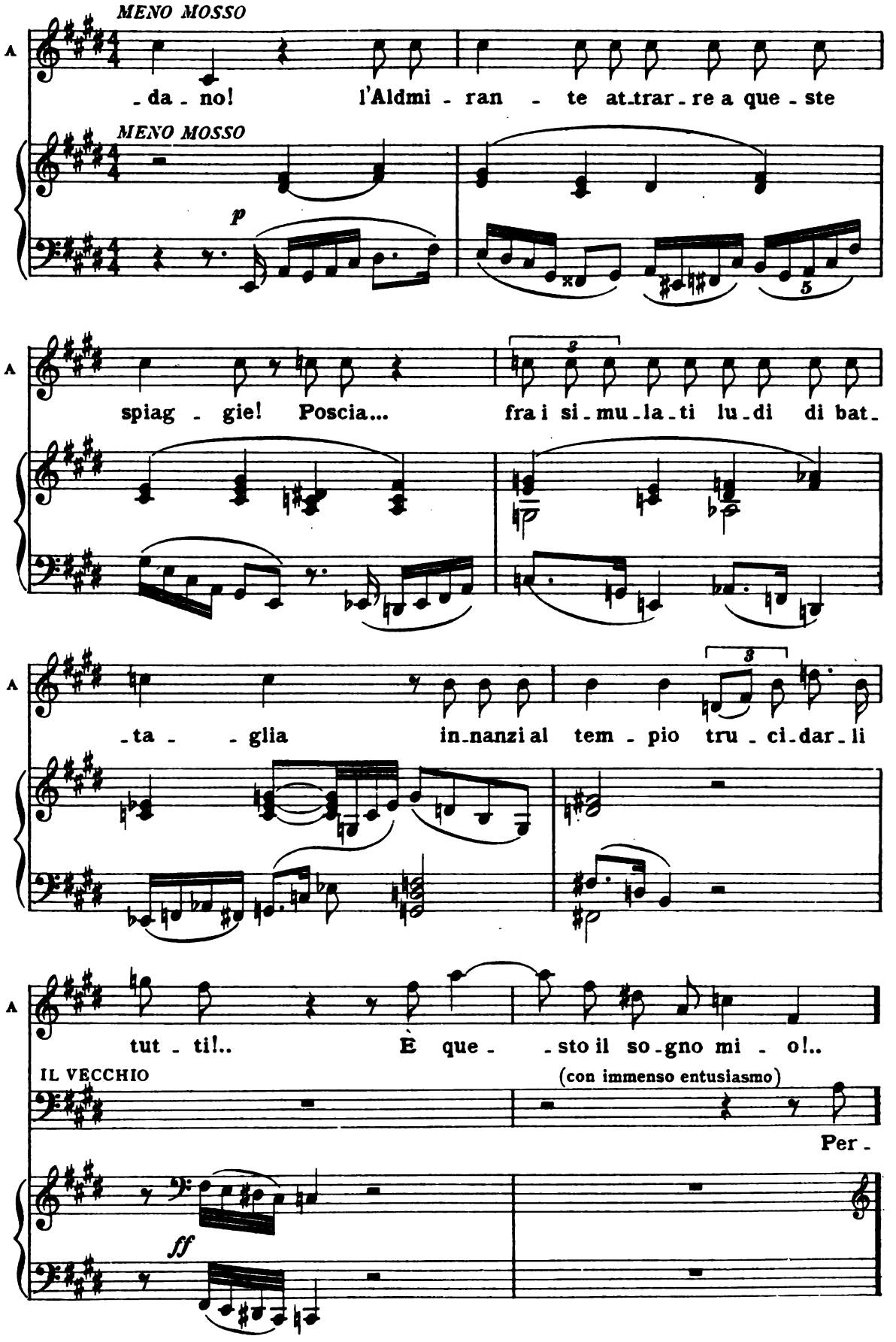

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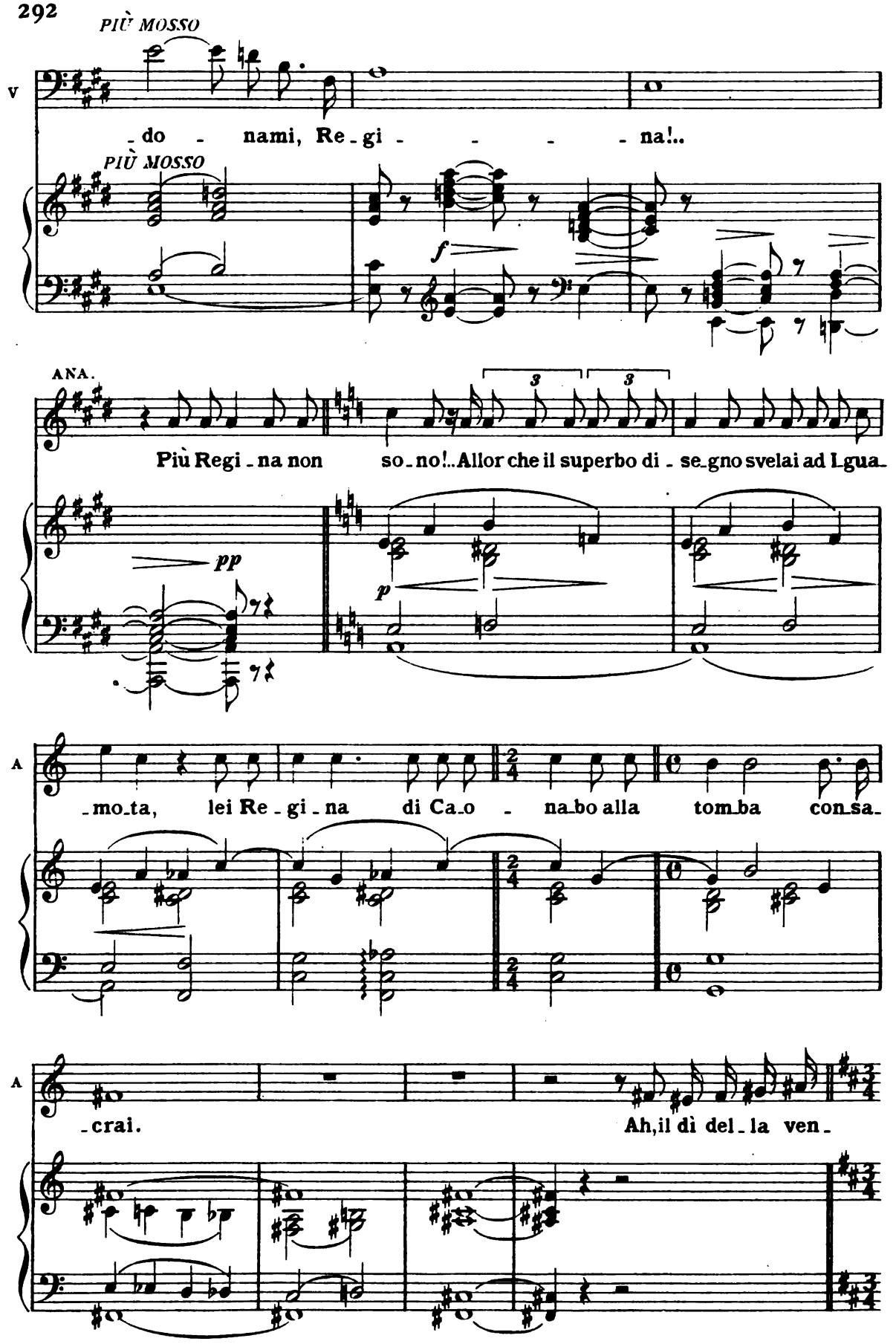

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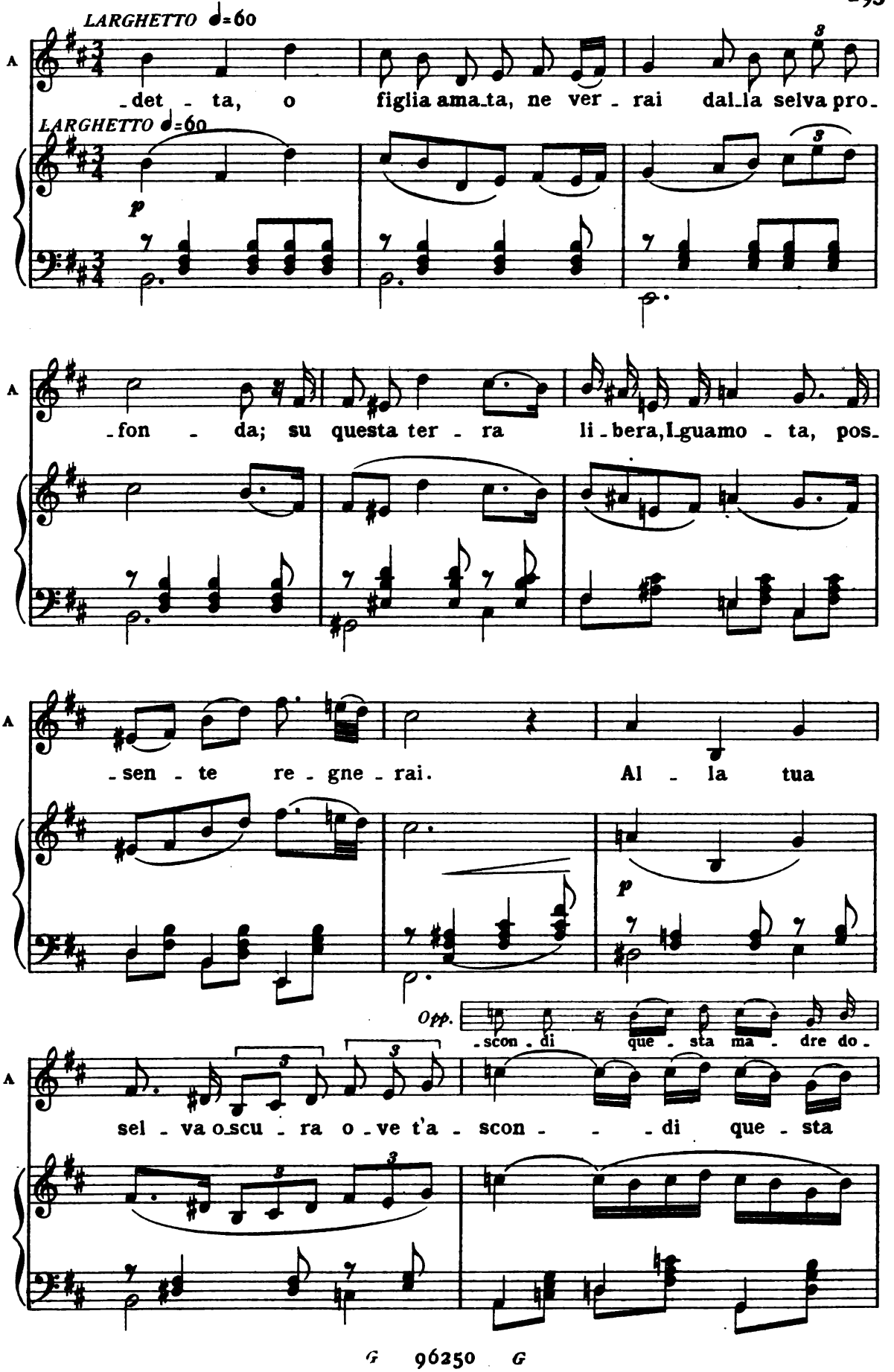

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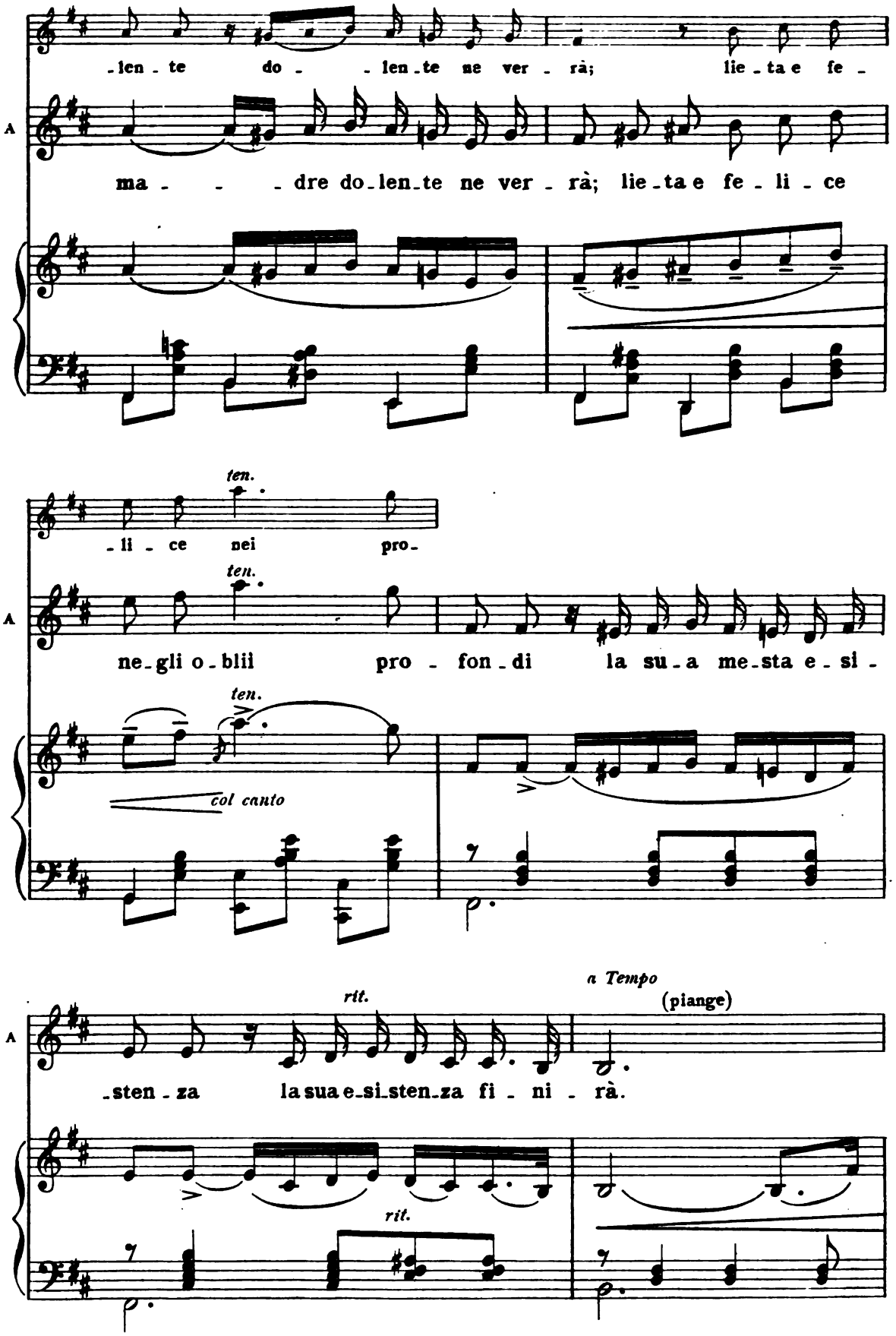

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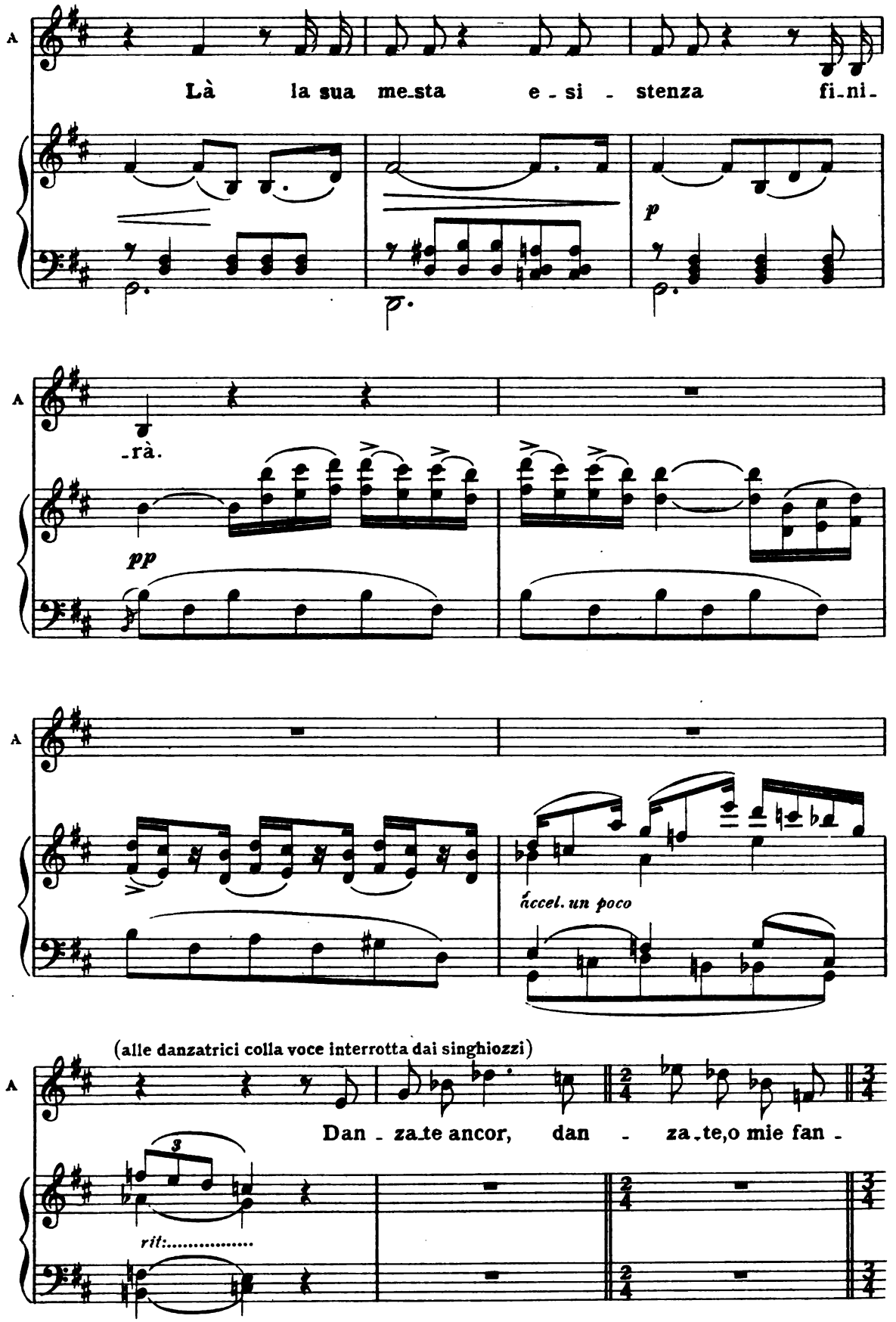

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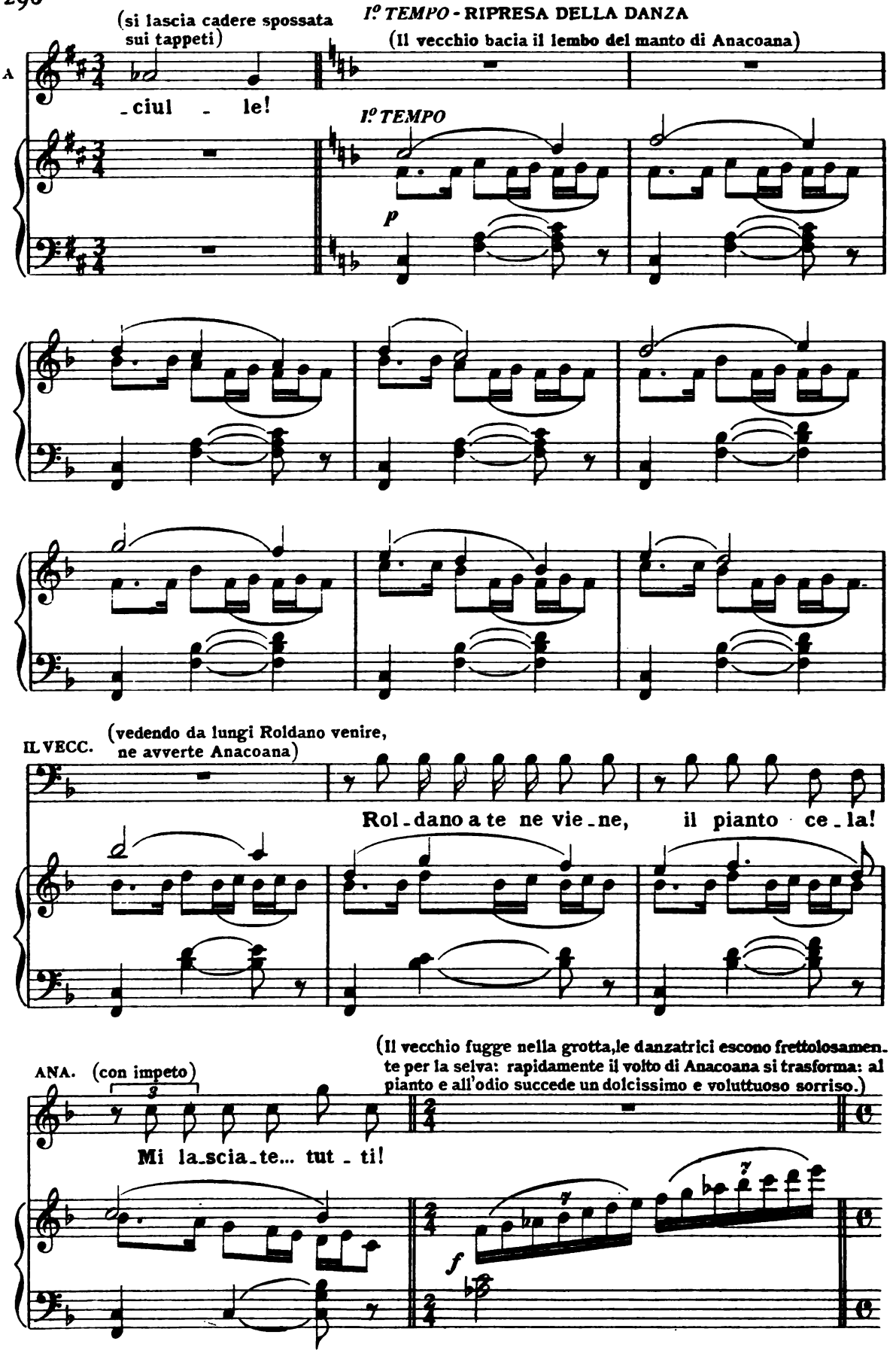

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SCENA IV. *MODERATO* ♩=92

(entra Roldano assorto e meditabondo)

p

ANA.

O grazio - so Si - gnor..... A -

A

- mor... Re... Di - - o!..... Vie-ni presso al mio sen.....

pp

A

.....

ROL.

Un cavalier m'annun-cia inatte - so Co-

p

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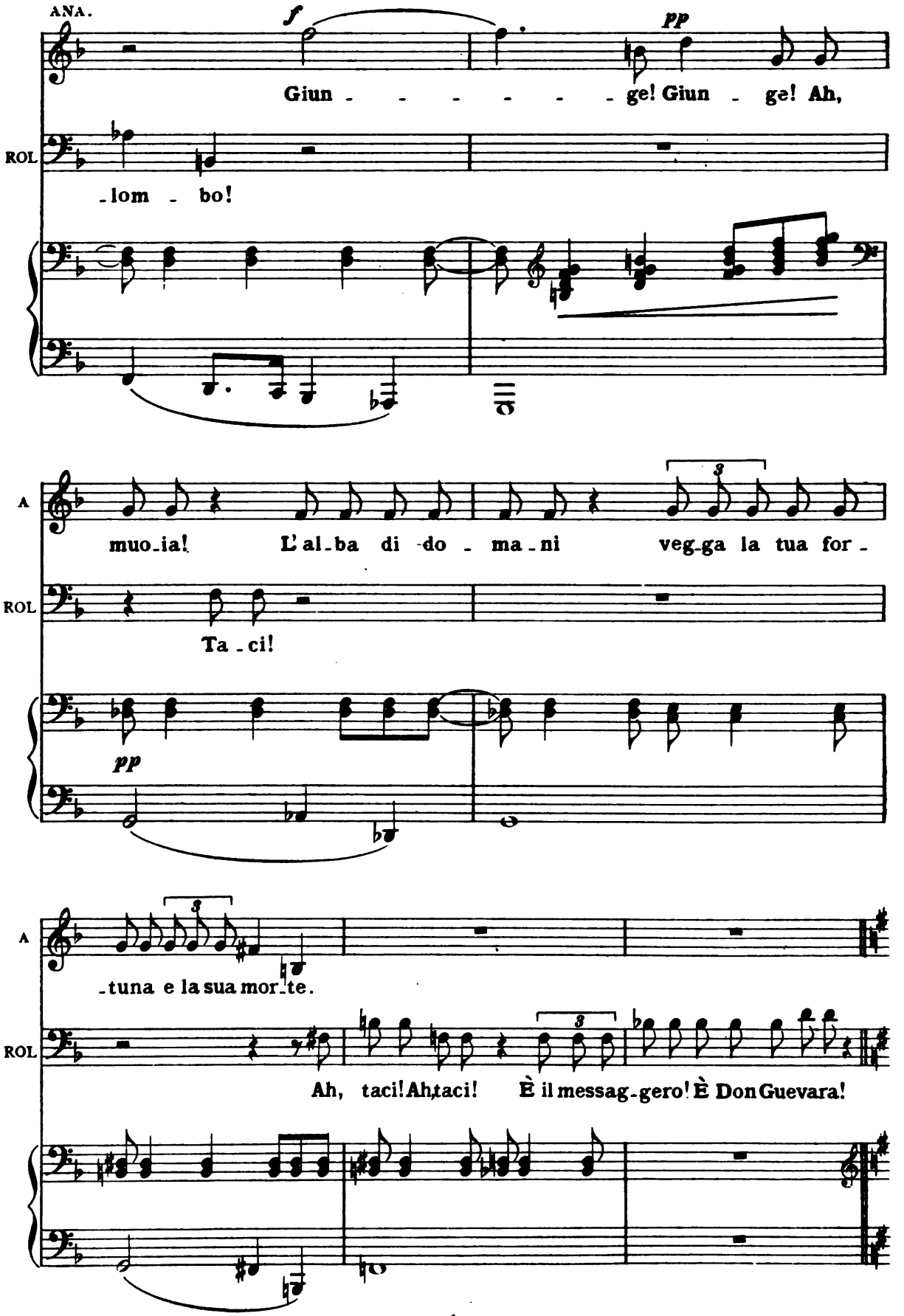

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SCENA V.

(entrano Guevara, Marguerite e Diaz)

ALLEGRO ♩=112

f

GUE. *LARGO* 𝅗𝅥=

A voi ribelli l'Aldmirante invia il suo messaggio... Ei qui domani giunge. Noi vêr la

f

rit. molto

G

Spa - gna a not - - te avrem la pro - ra! Ed o - ro ed

p

G

ar - mi v'in - ti - ma con - se - gnar, e ..... suoi pri - gio - ni

3

f

G

sia - - te!

(ad Anacoana sottovoce)

ROL.

Ahimè! Già crol - la la nostra ordi - ta trama!

ff

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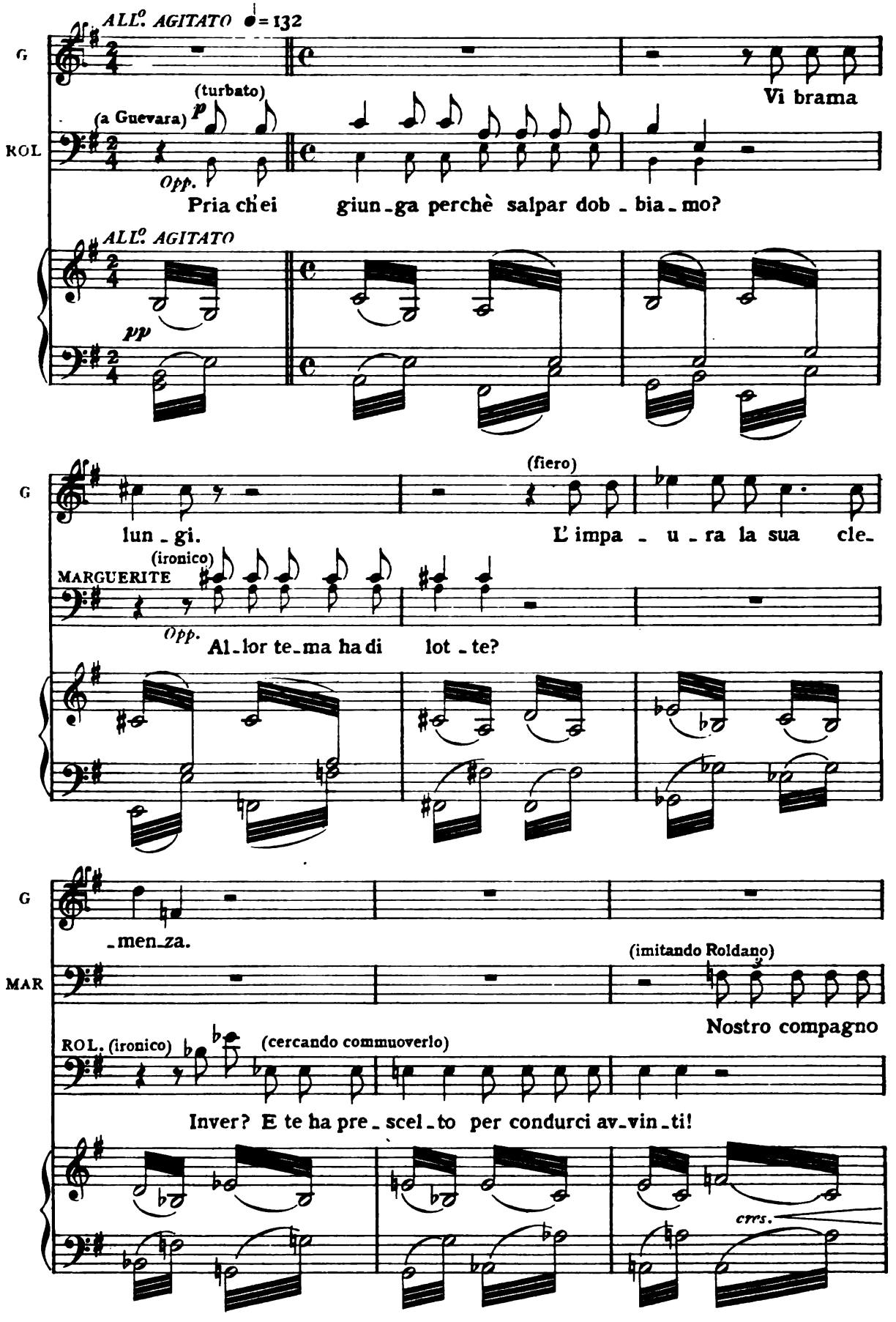

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DIAZ (imitando Roldano e Marguerite)

Nostro amico!

MAR

d'ar_me!

ROL

(con impeto)

L'un l'altro a _ ïz _ za i figli d'una pa _ tria! Sì, v'è un ri _

cres. sempre

ROL

_ bel _ le... un gran ri _ bel _ le... un so _ lo!.. Ed è co _ stui Co _

DIAZ

e al Por _ to _

MAR.

Of _ fer _ to ha il nuo _ vo im _ pe _ ro al _ l'Anglo...

ROL

_ lom _ bo!..

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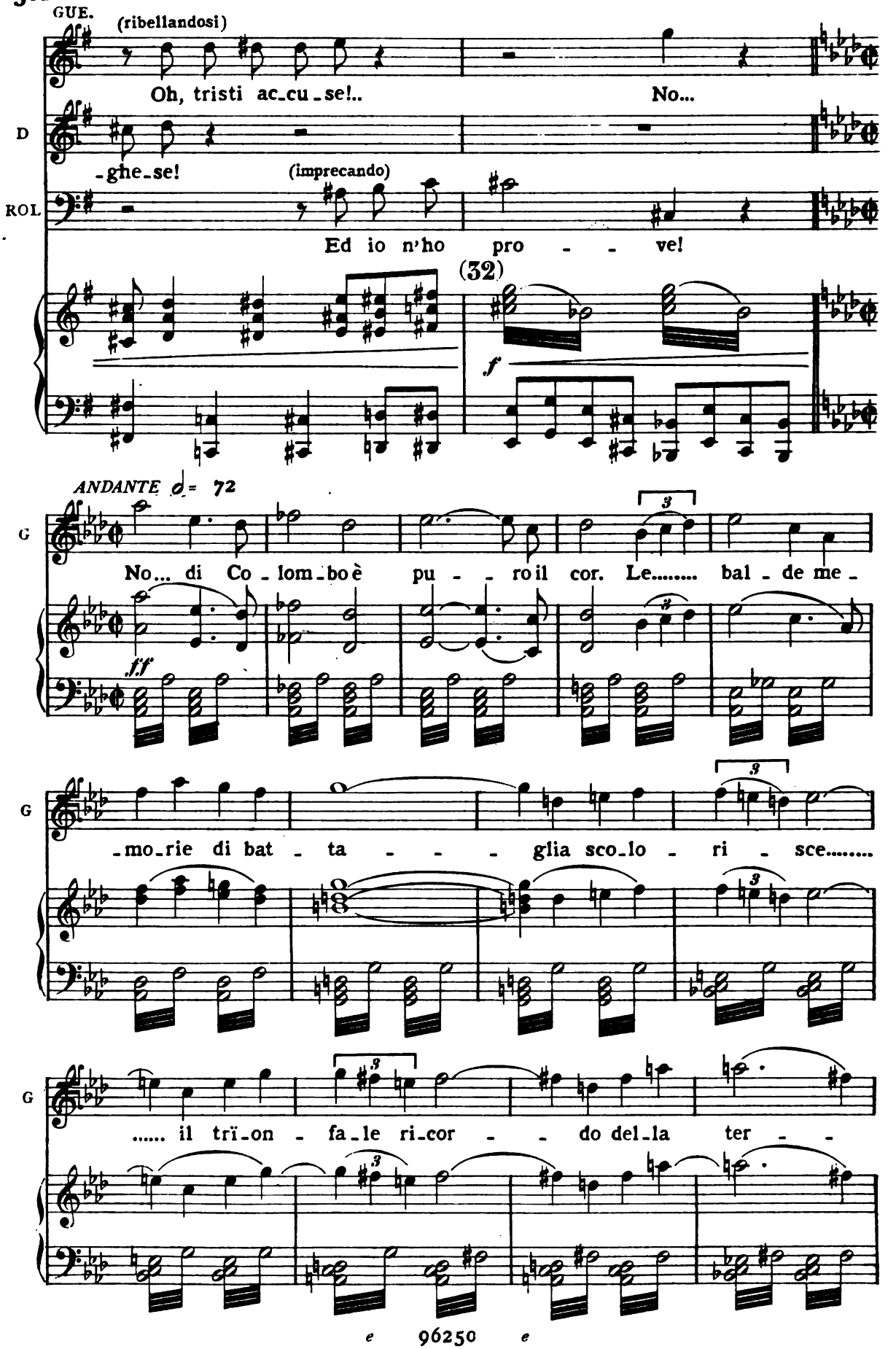

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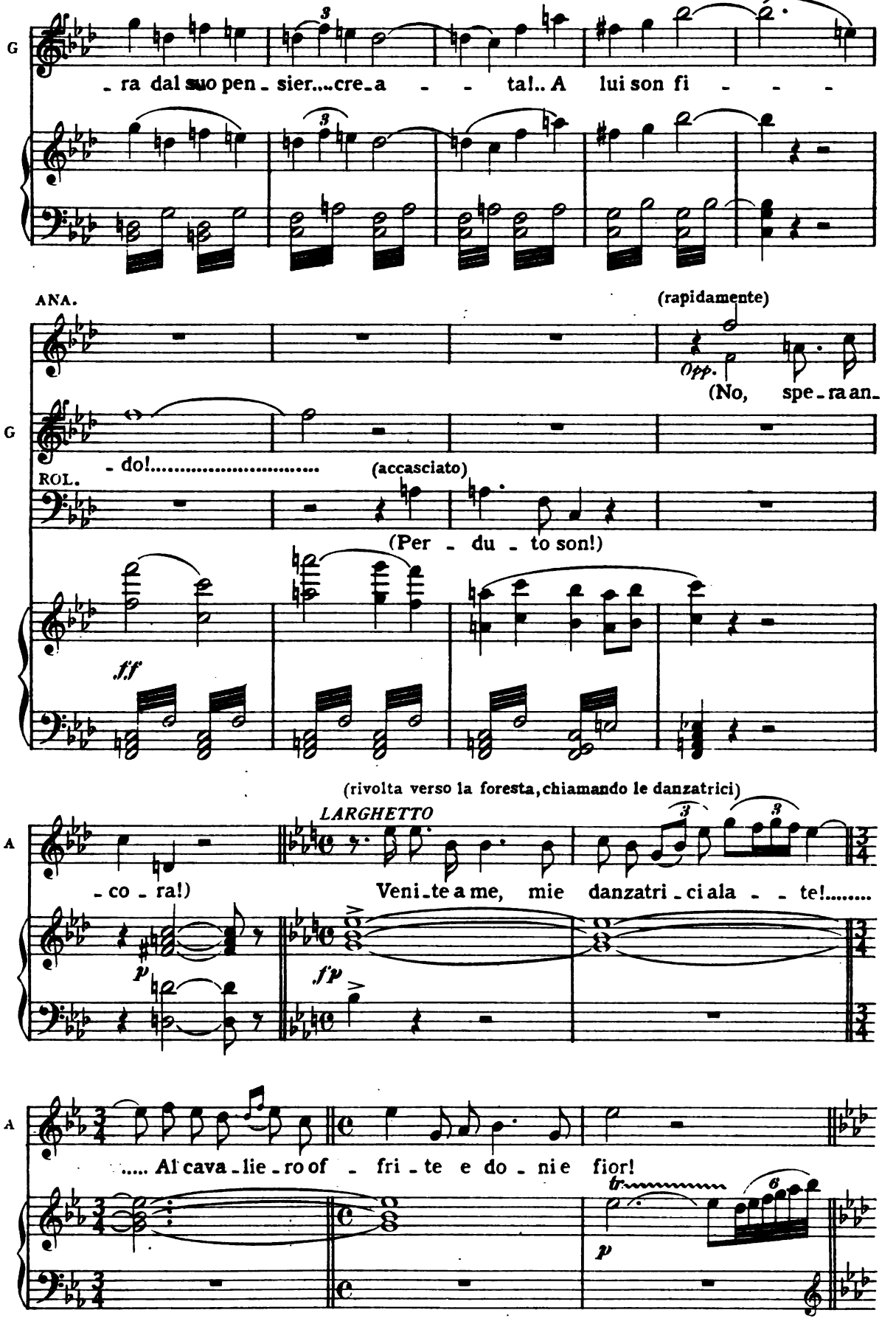

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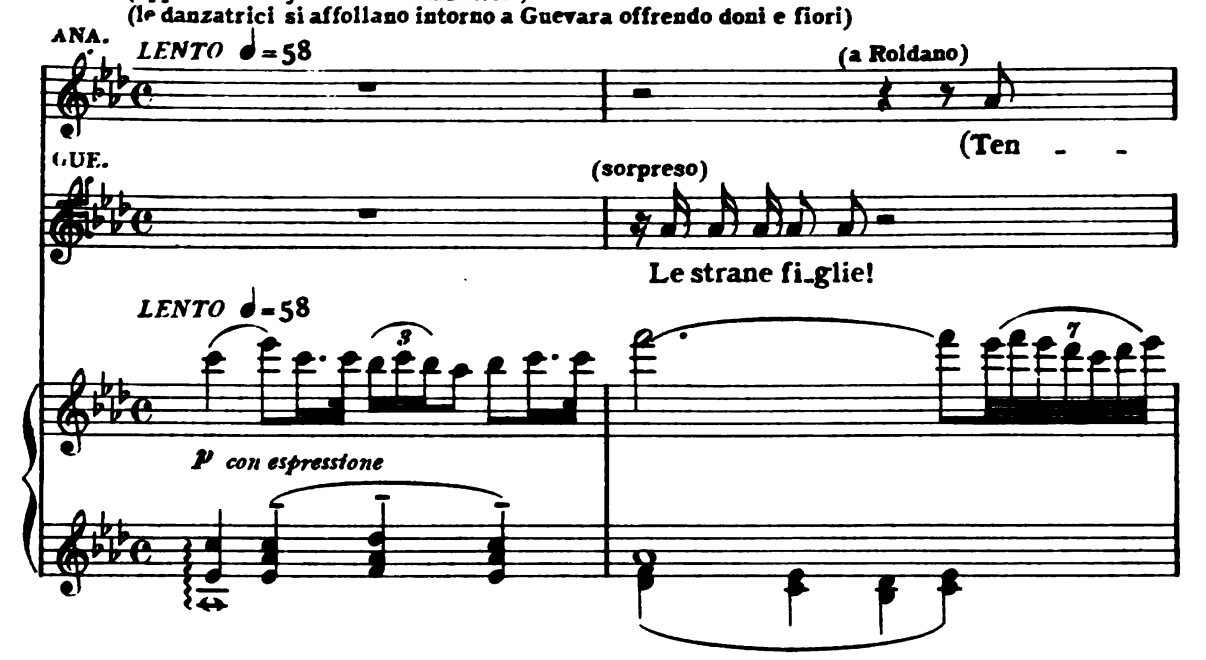
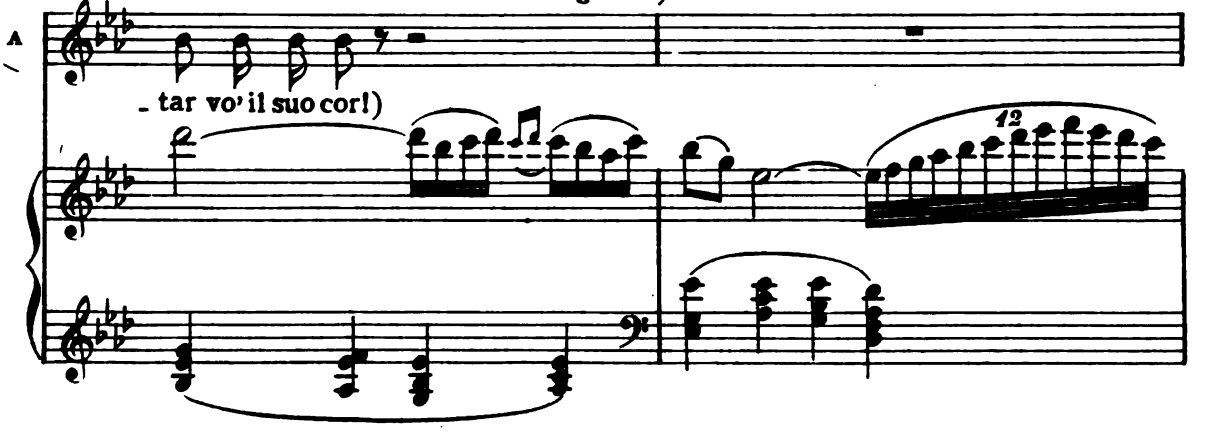
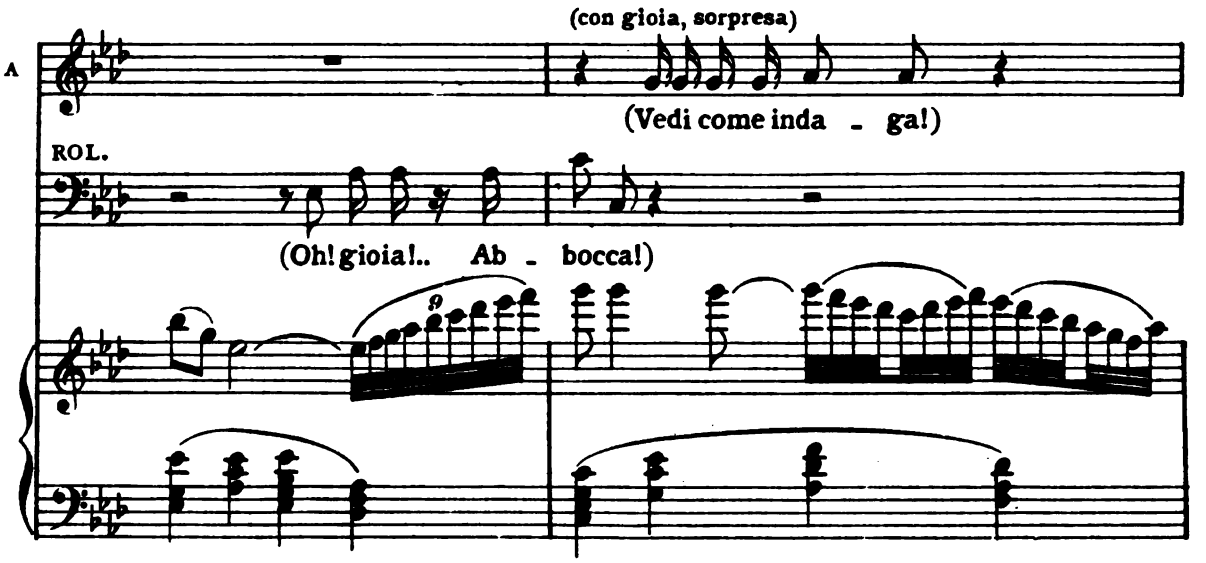
(appaiono Nanyanka e le danzatrici)
(le danzatrici si affollano intorno a Guevara offrendo doni e fiori)



(Guevara, rapito, dimentica; ad un tratto si avvicina alle danzatrici e attentamente guarda)





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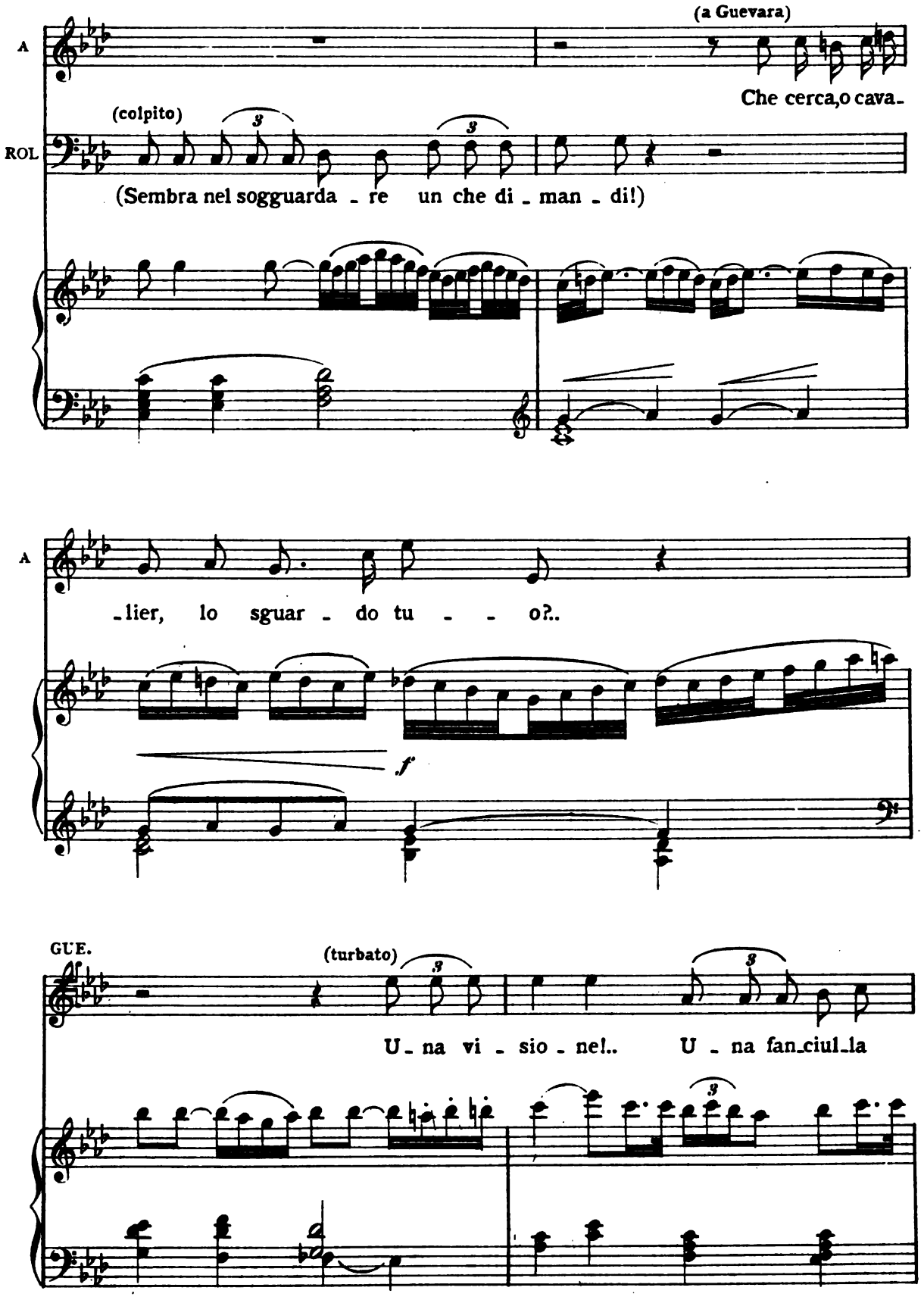

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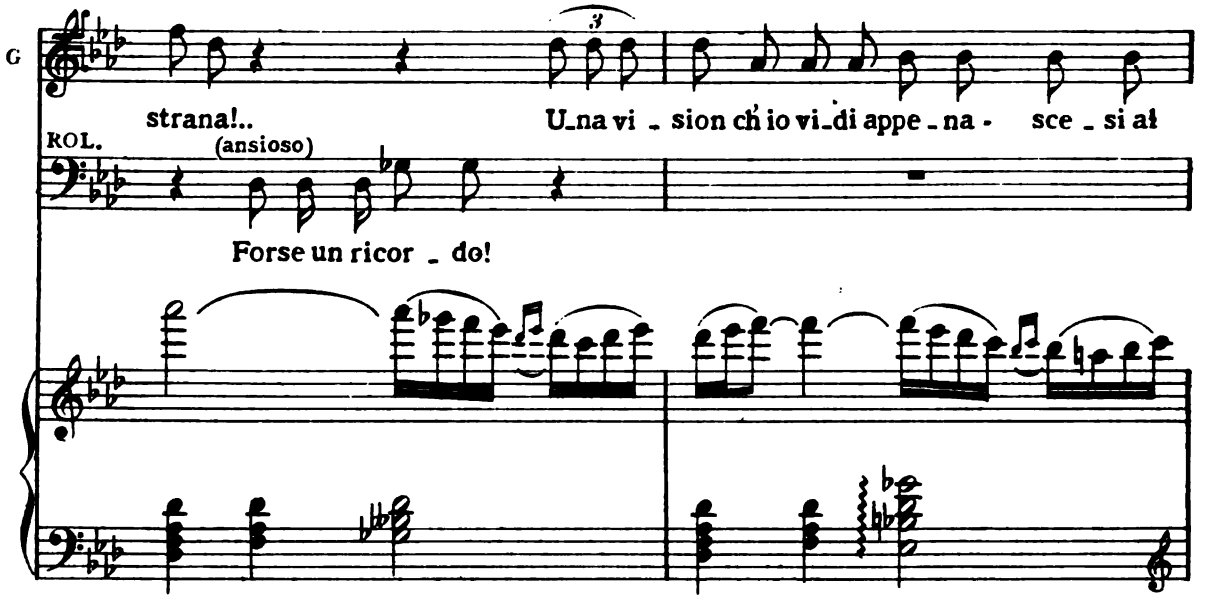

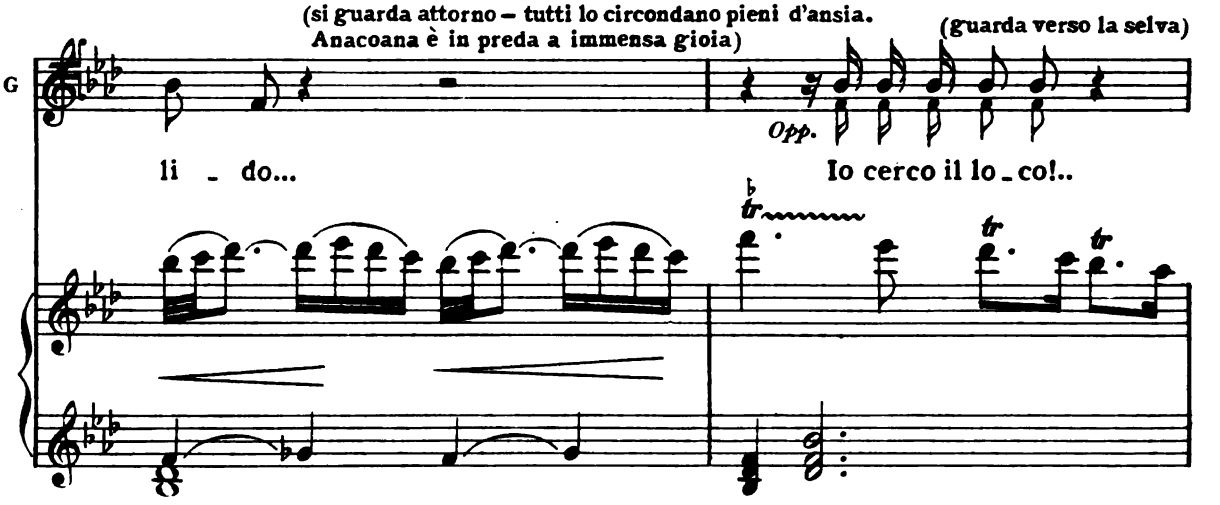

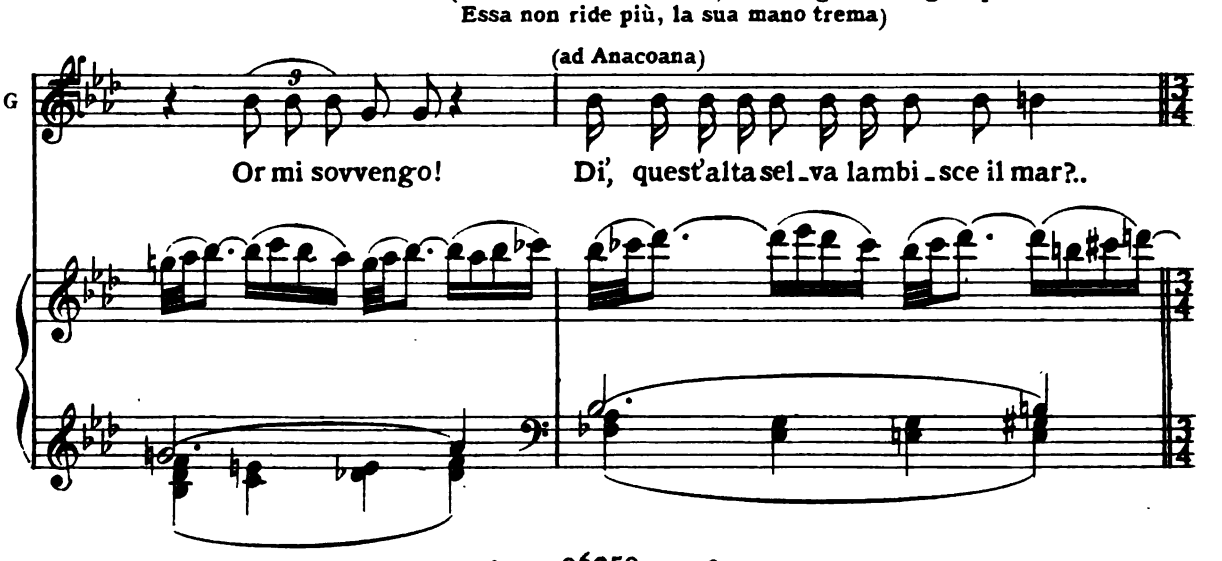

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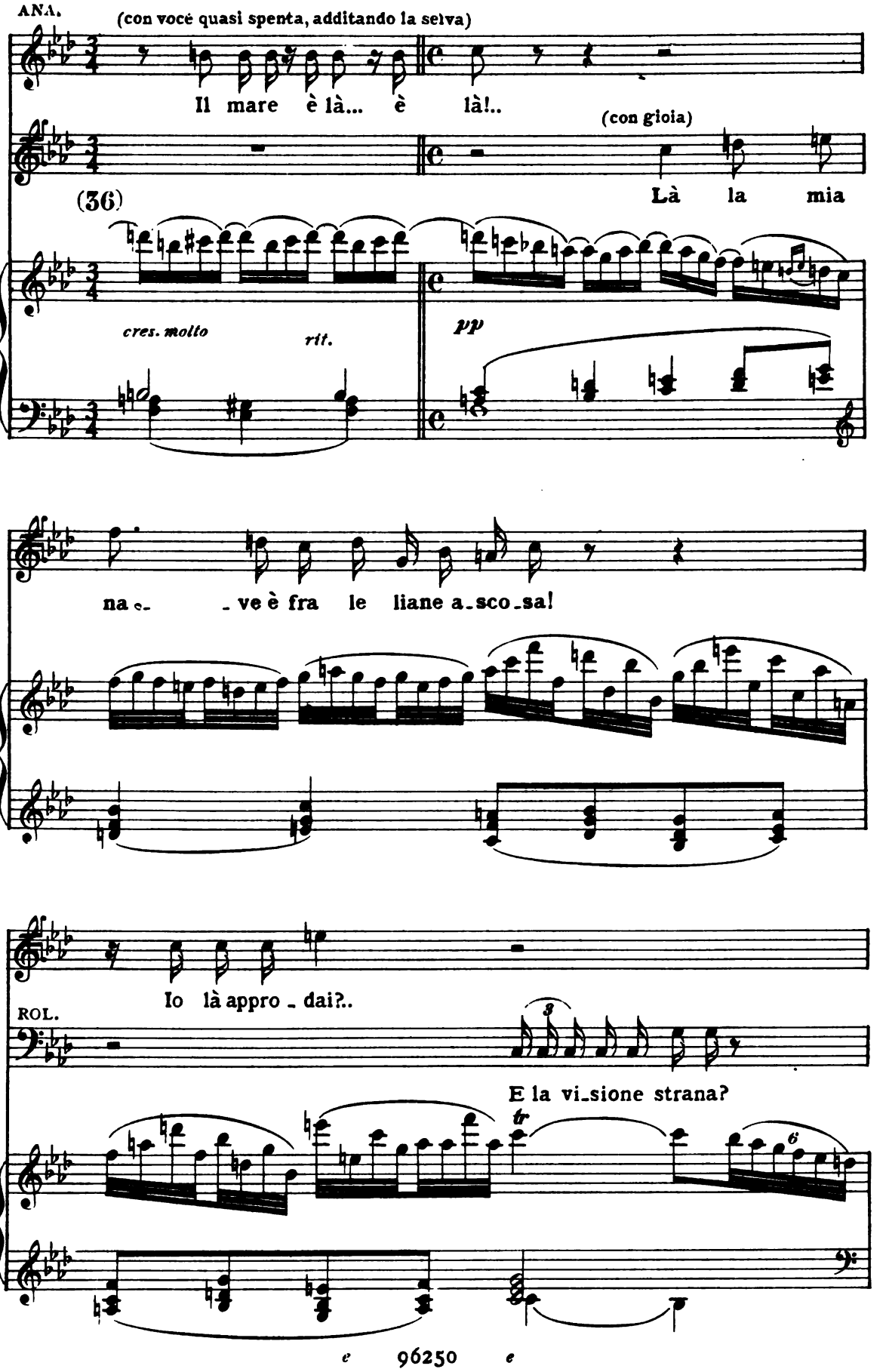

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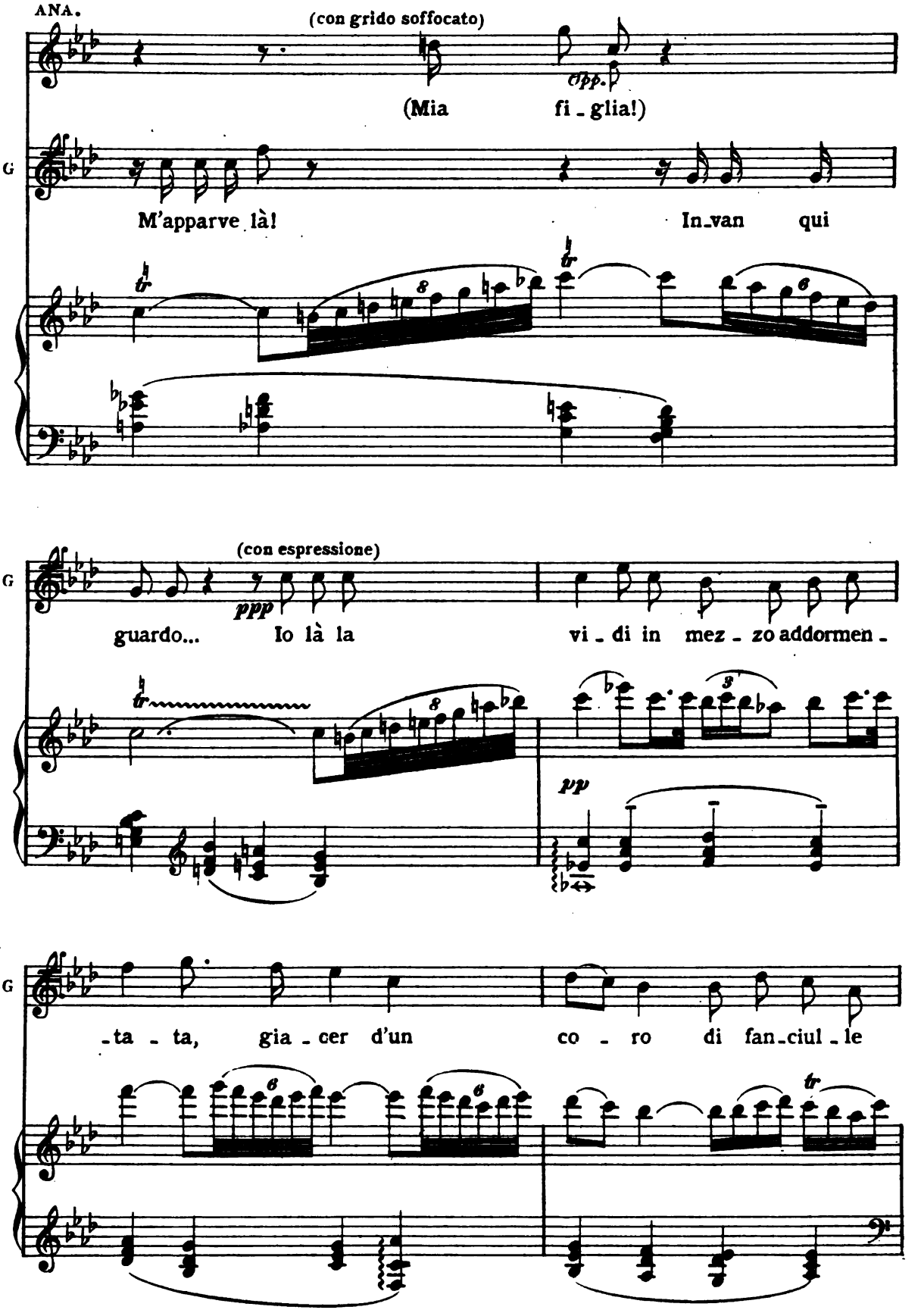

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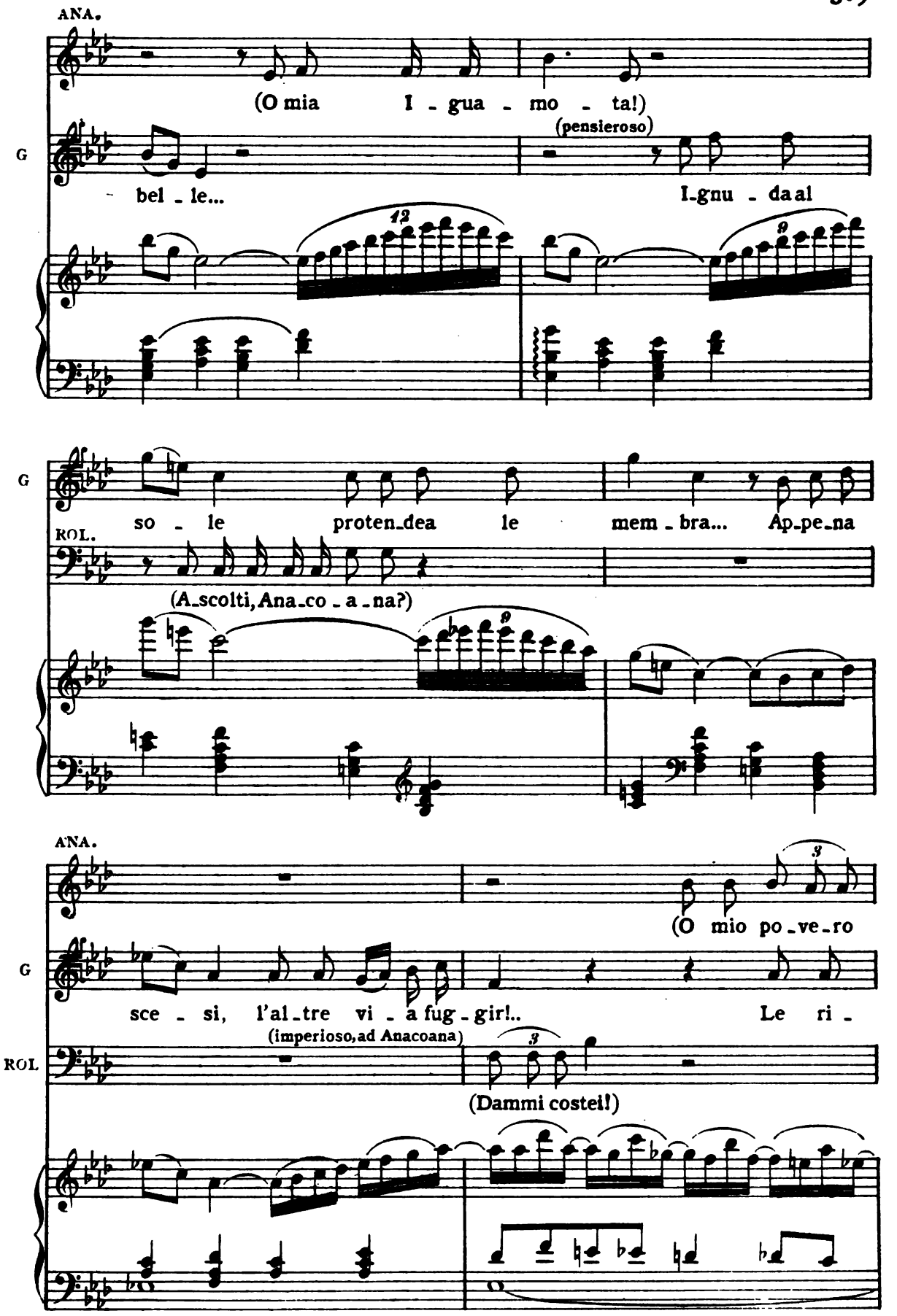

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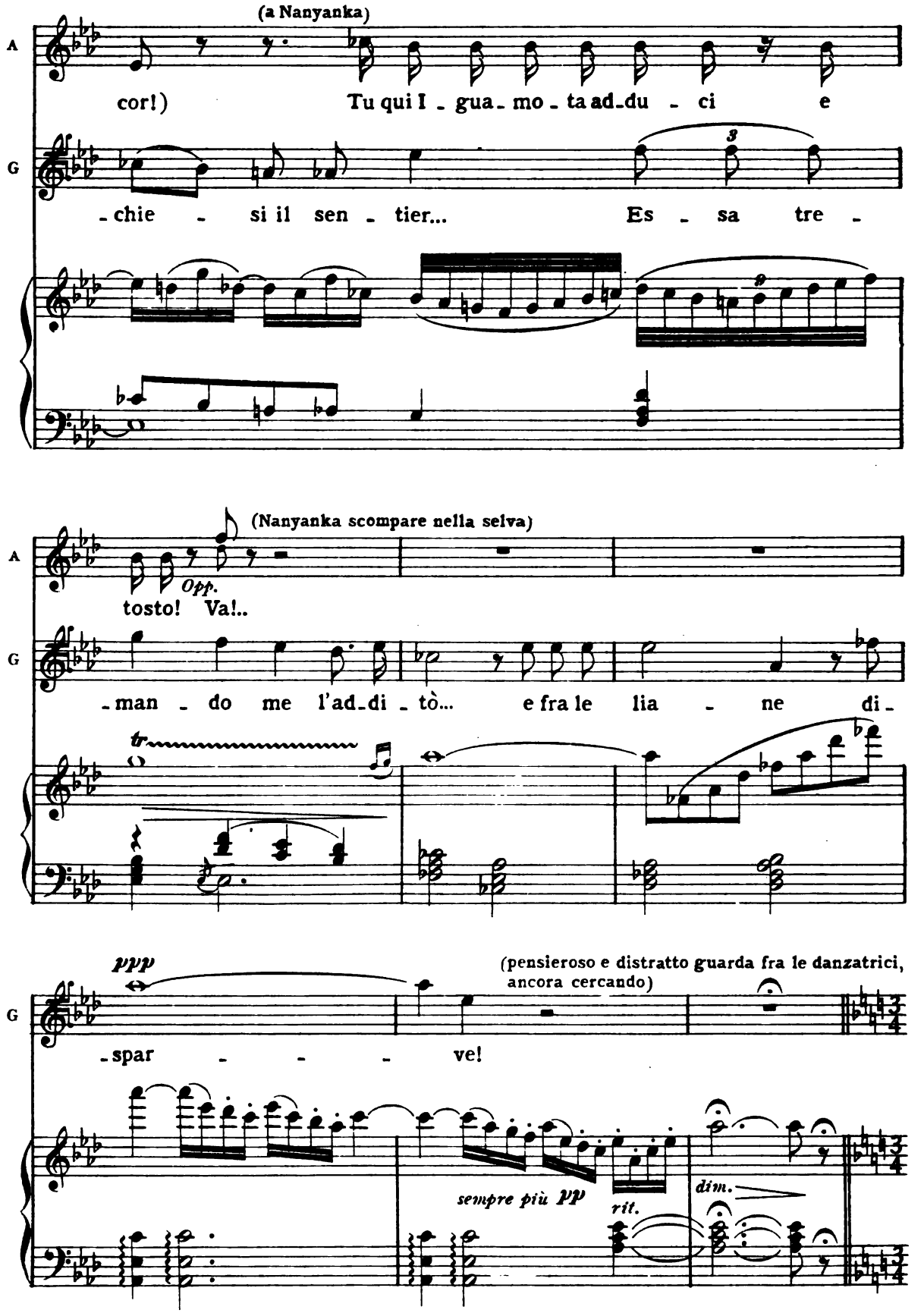

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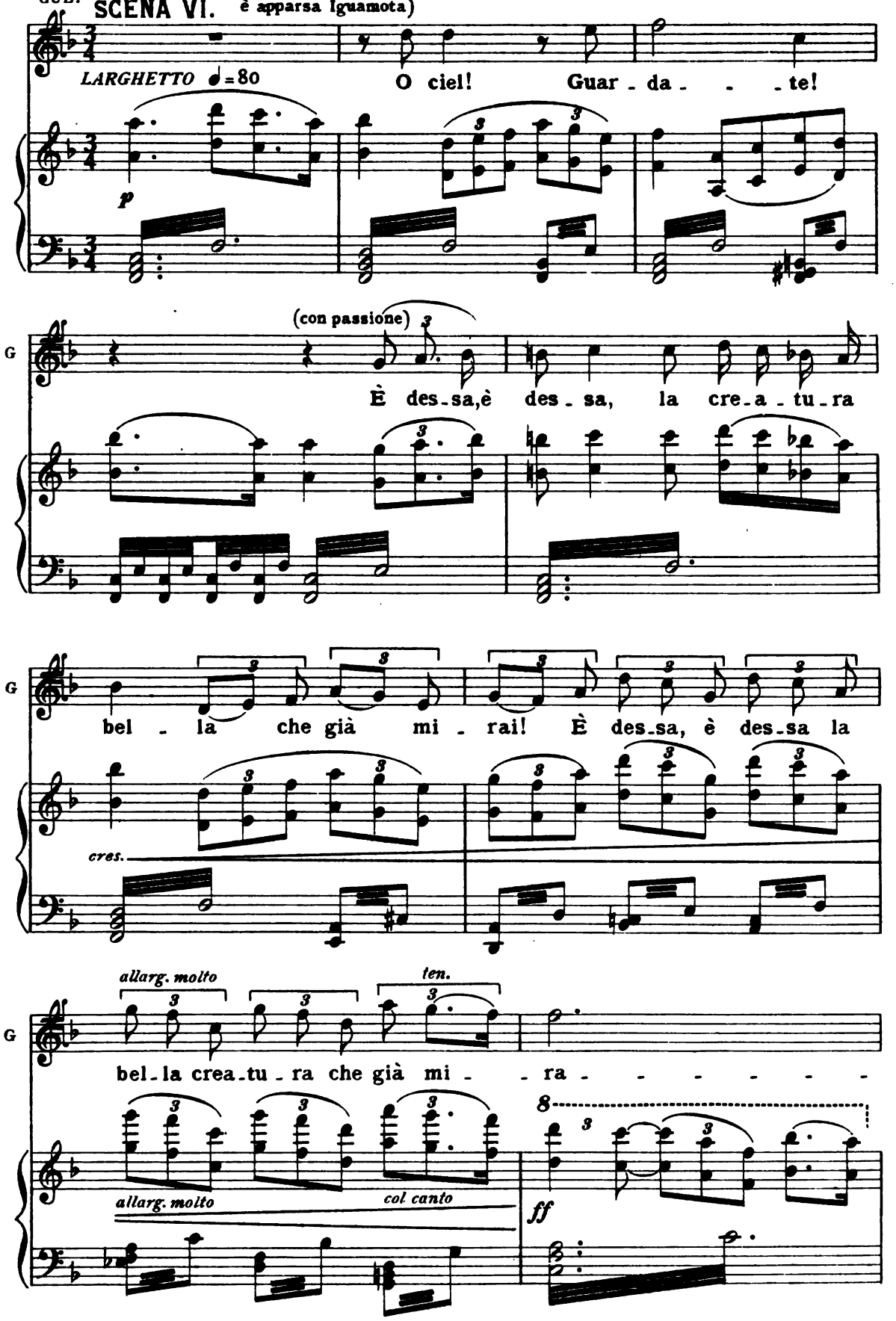
GUE. **SCENA VI.** (Al limitare della selva, in mezzo a vergini seminude, è apparsa Iguamota)



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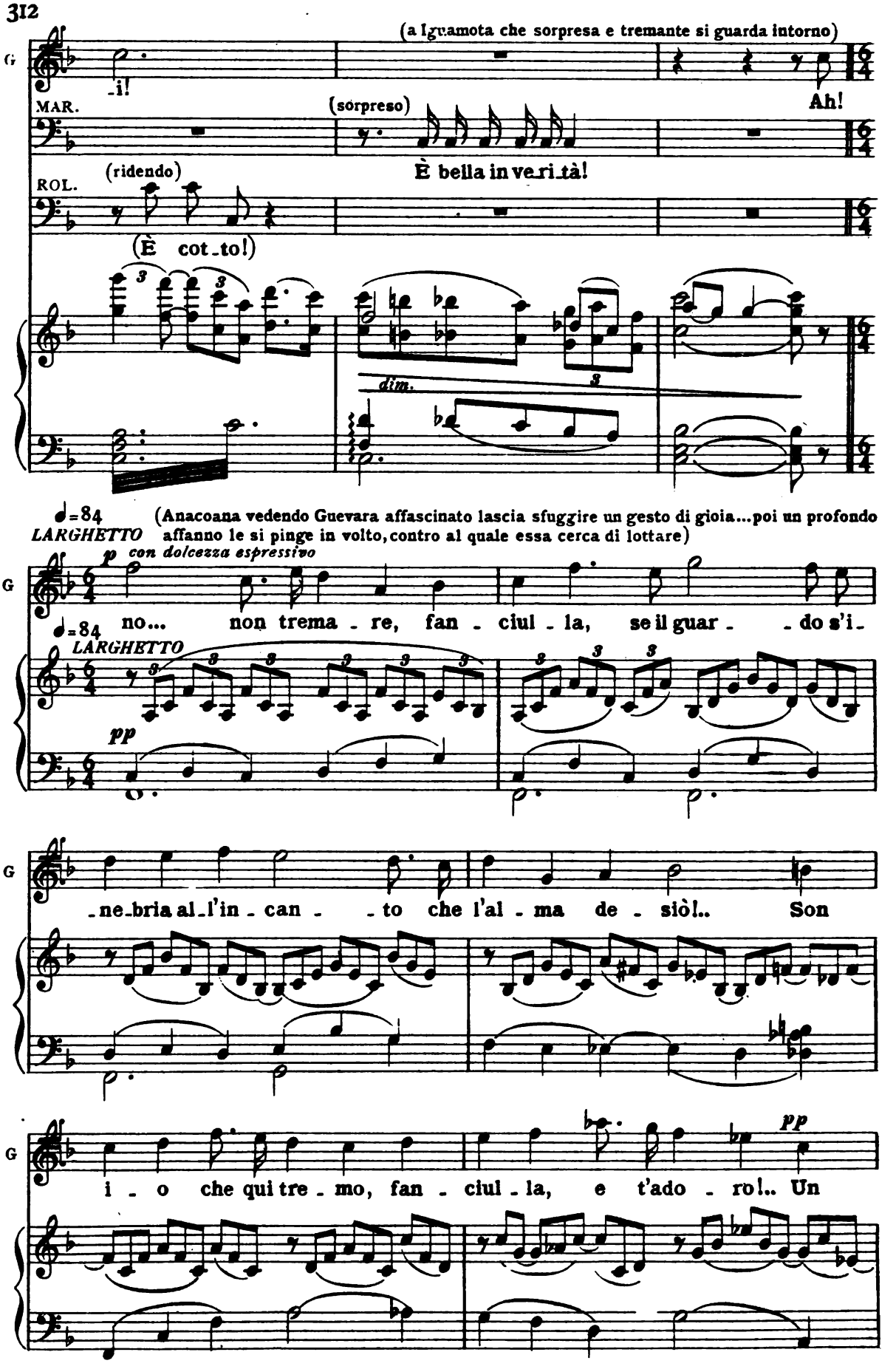

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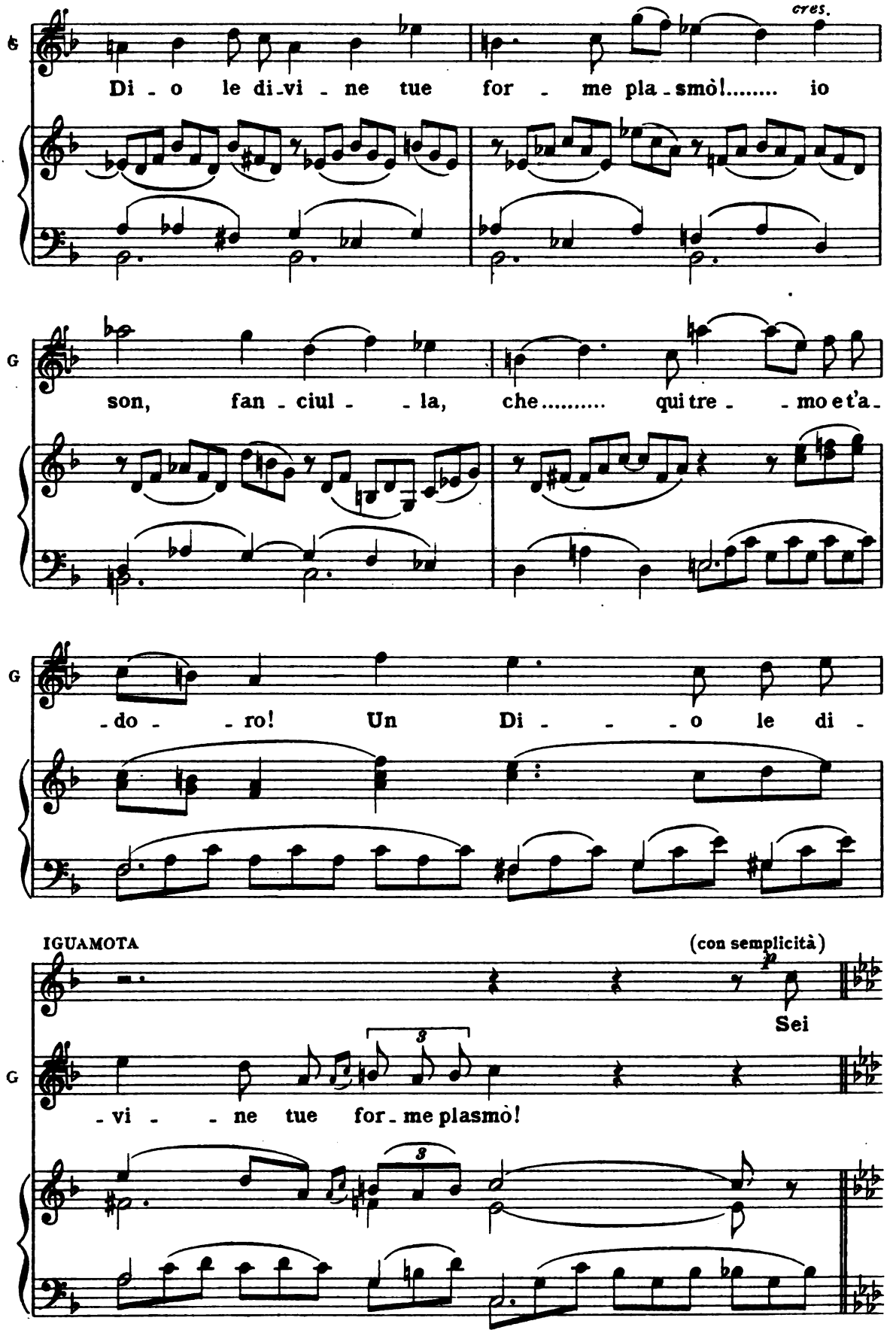

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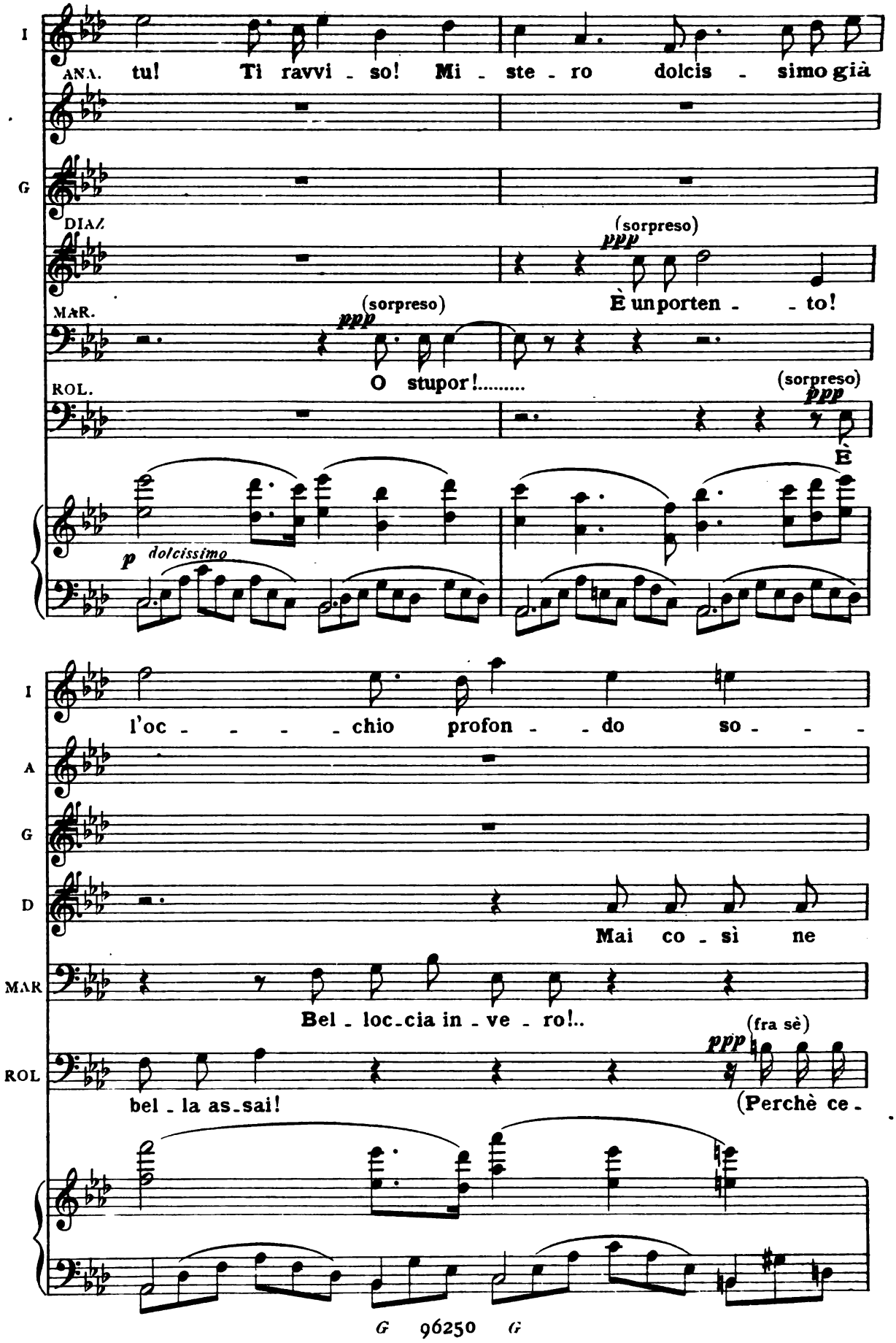

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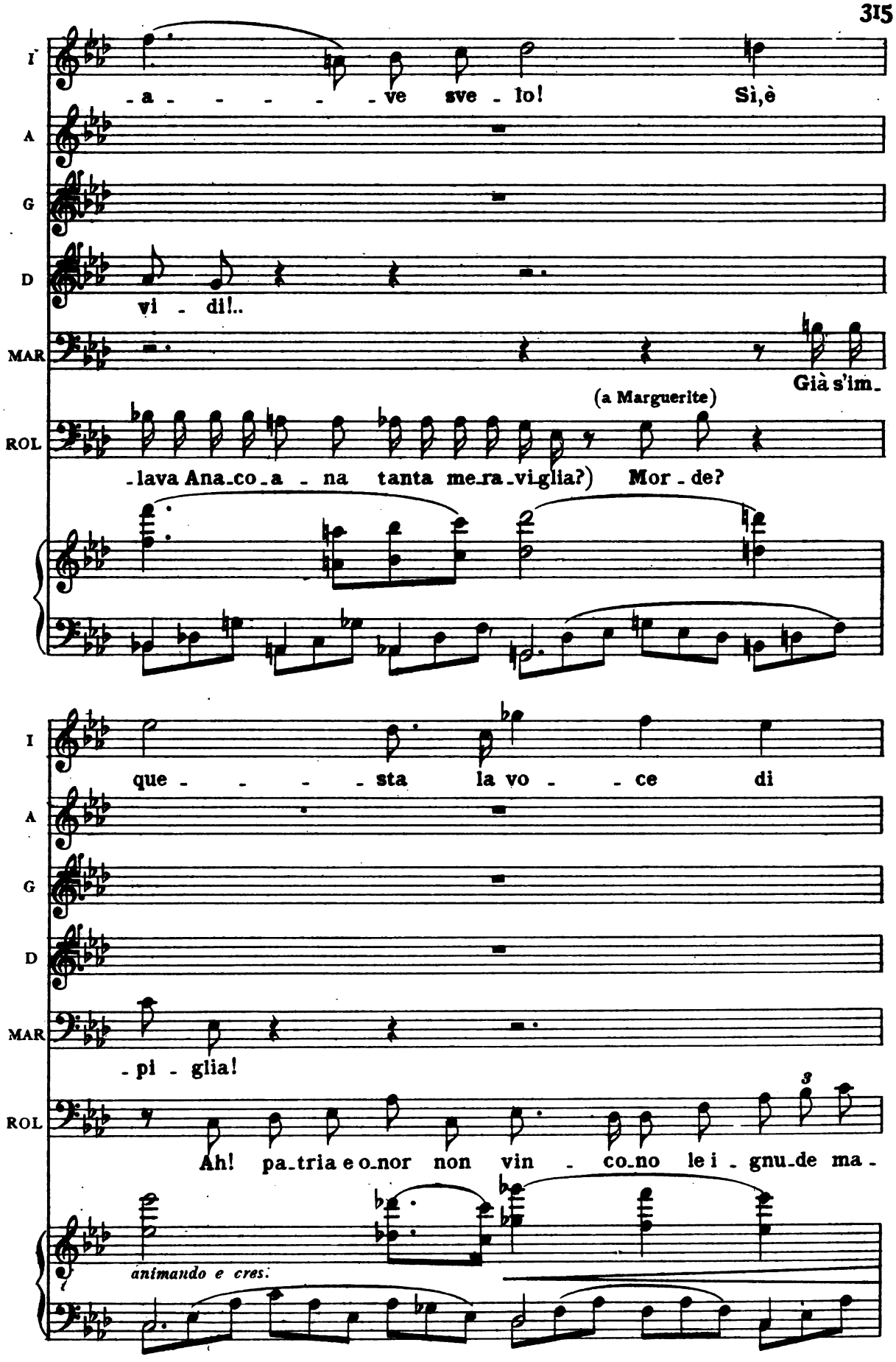

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I lab - - - - bra di - vi - - ne, l'ar - -

A

G

D Par

MAR

ROL - lie tor - men - ta - tri - ci del pia - cer!....

I - ca - - na ar - - - mo - ni - - - a che al

A

G

D ch'e - - - gli non s'av - ve - - da!....

MAR (ridendo) Oh

ROL Ah! Ah! È cie - co!

f

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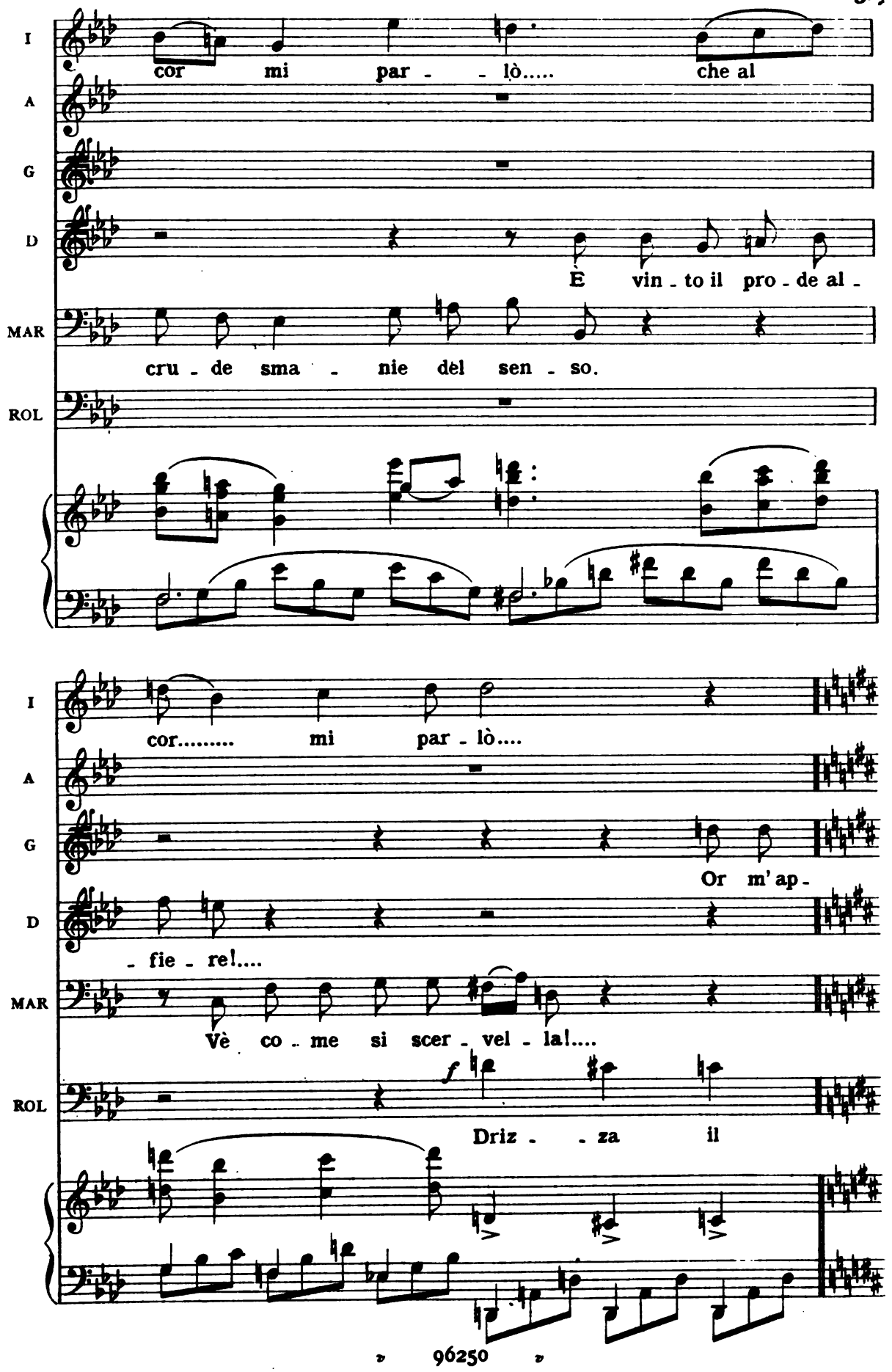

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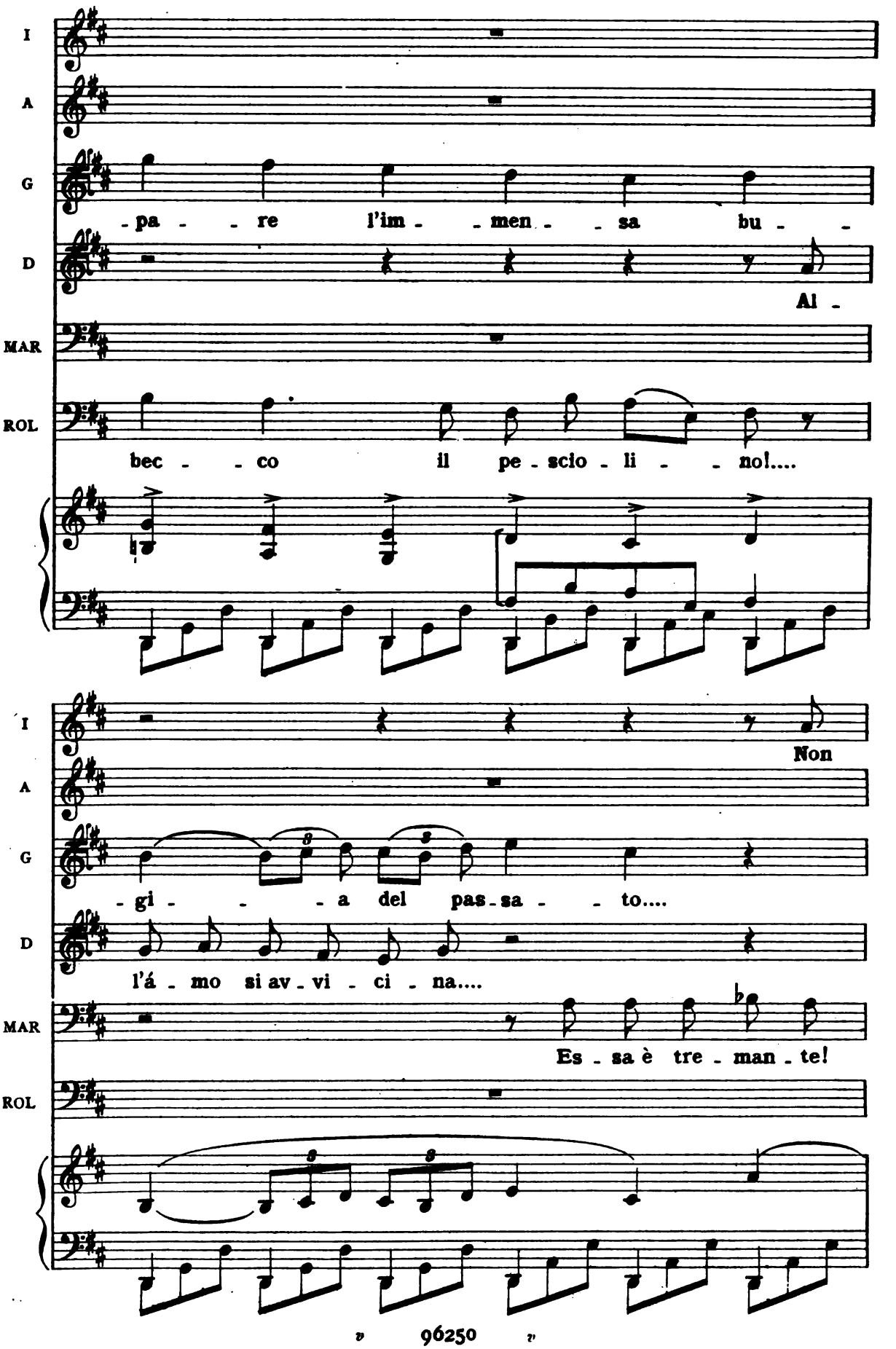

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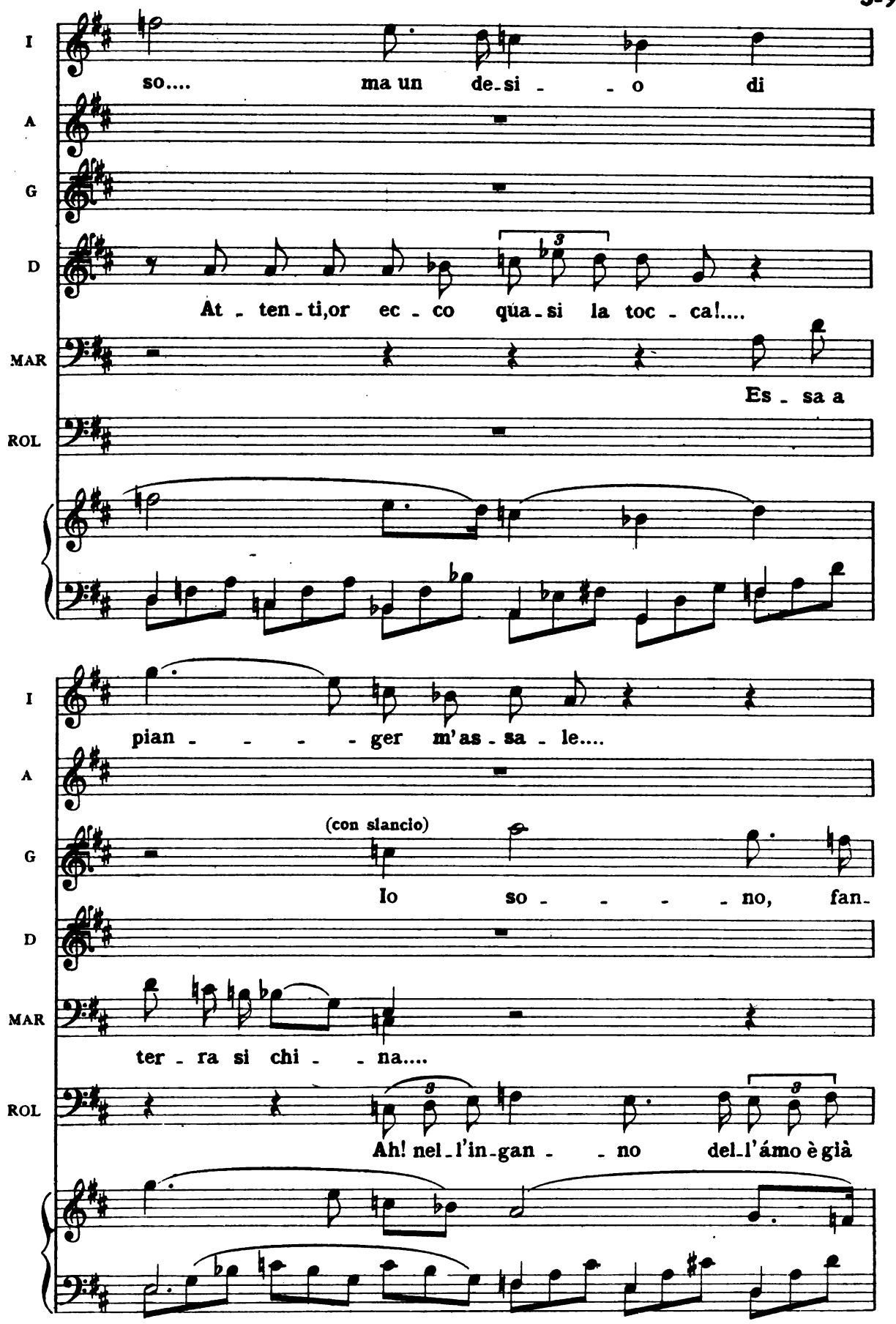

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I
A
G
D
MAR
ROL

ciul - - la, che tre - - - - mo al tuo

Mor - di!....

Su, mor - di!.... Al - lun - ga il

col - - to!..

(vinta dalla commozione)

Tu ar -

sguar - do..... Vi ce - - li ful -

L'e-sca è un por-ten - to un por-ten-to d'in-

bec - co. Già l'a-de - sca!

L'e-sca è un por-ten - - to un por-ten-to d'in-

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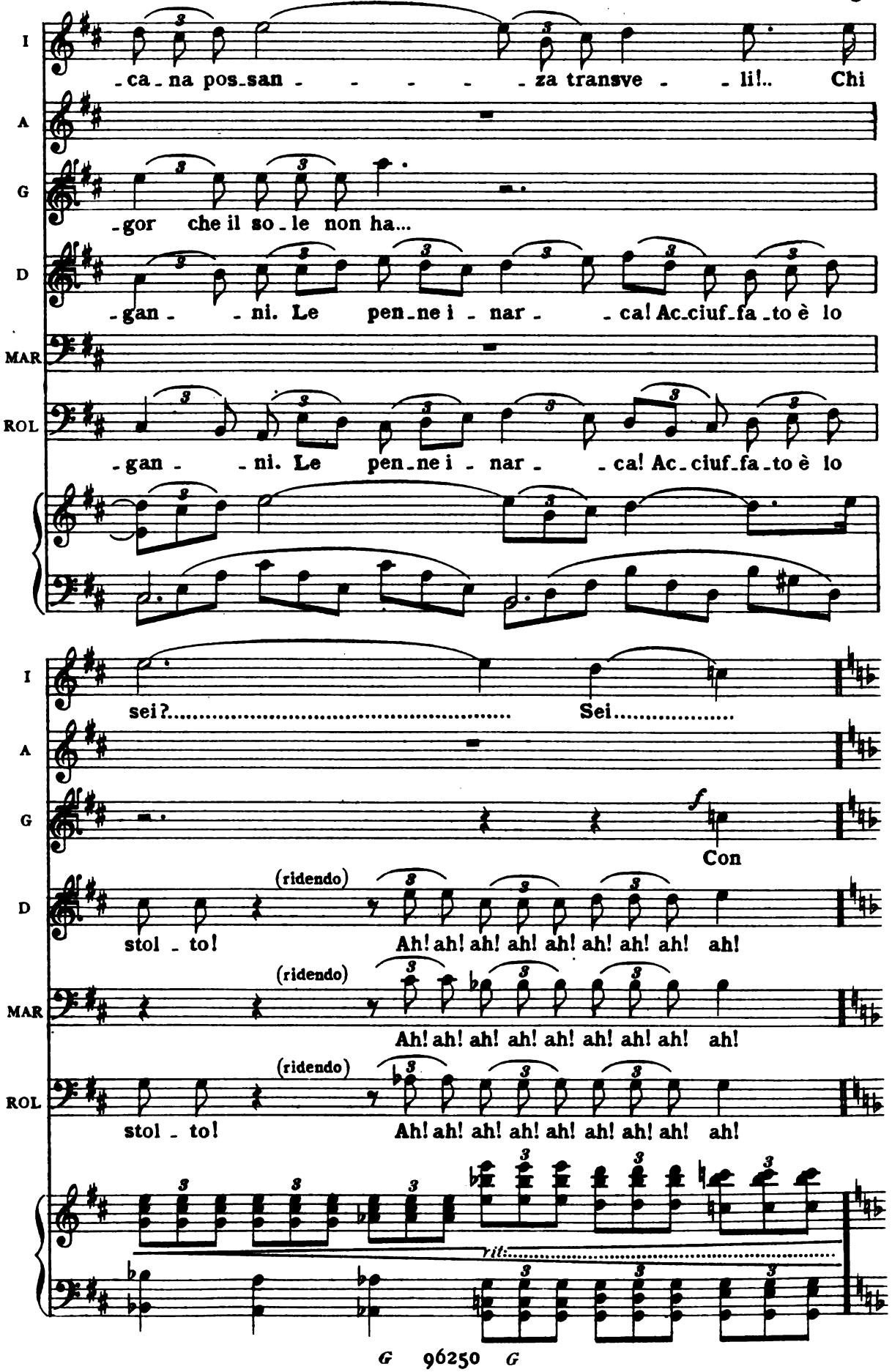

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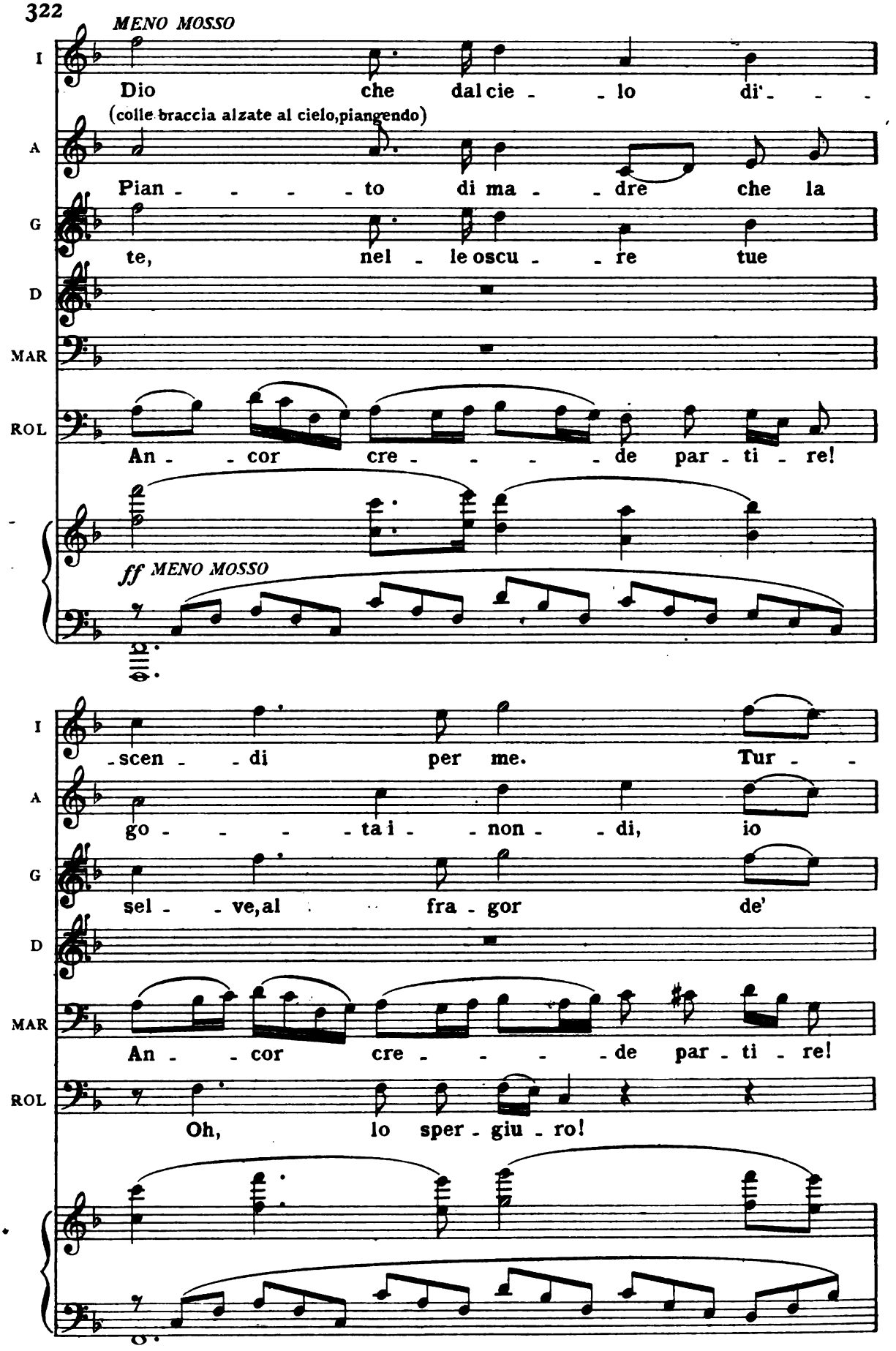

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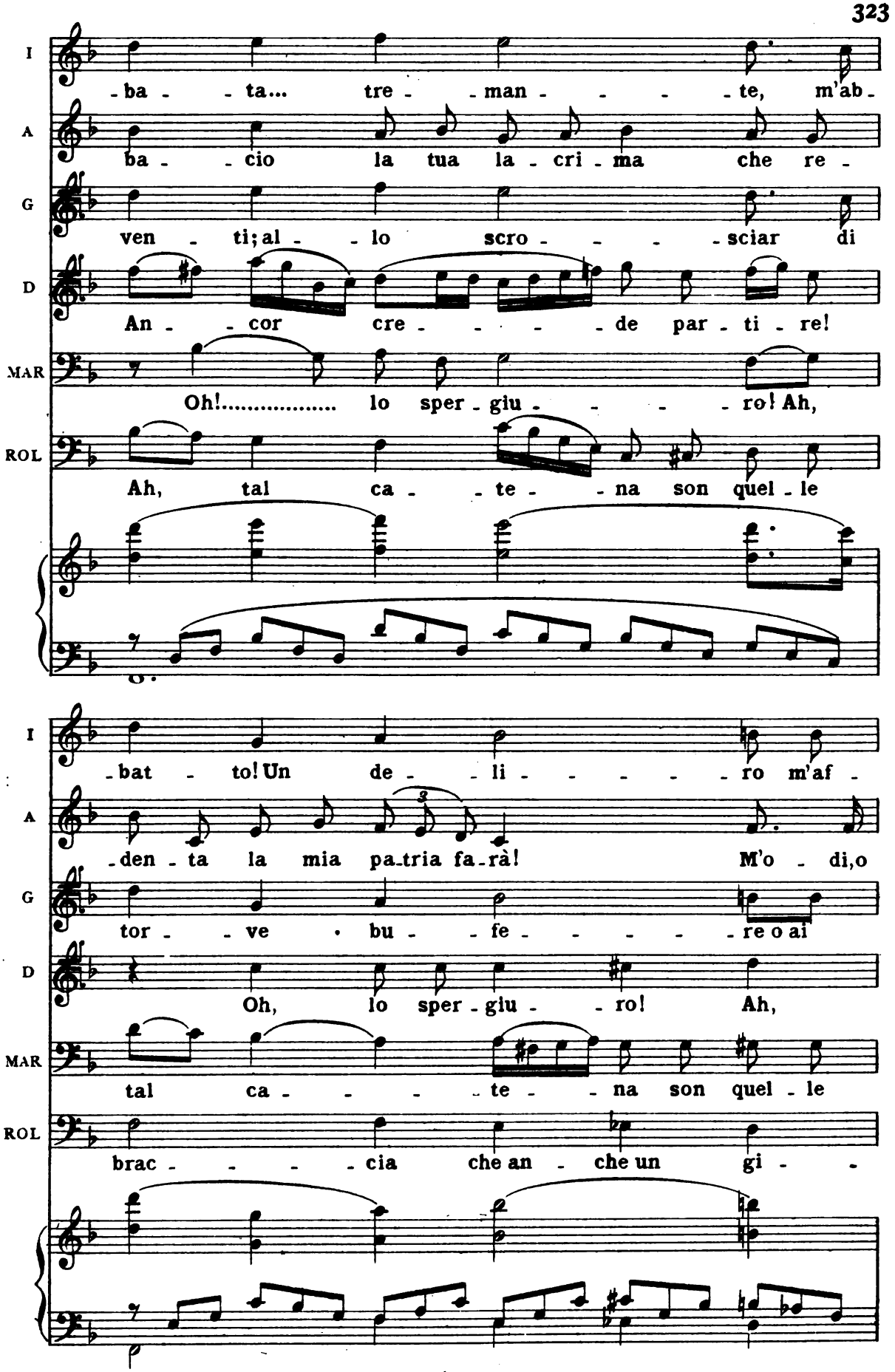

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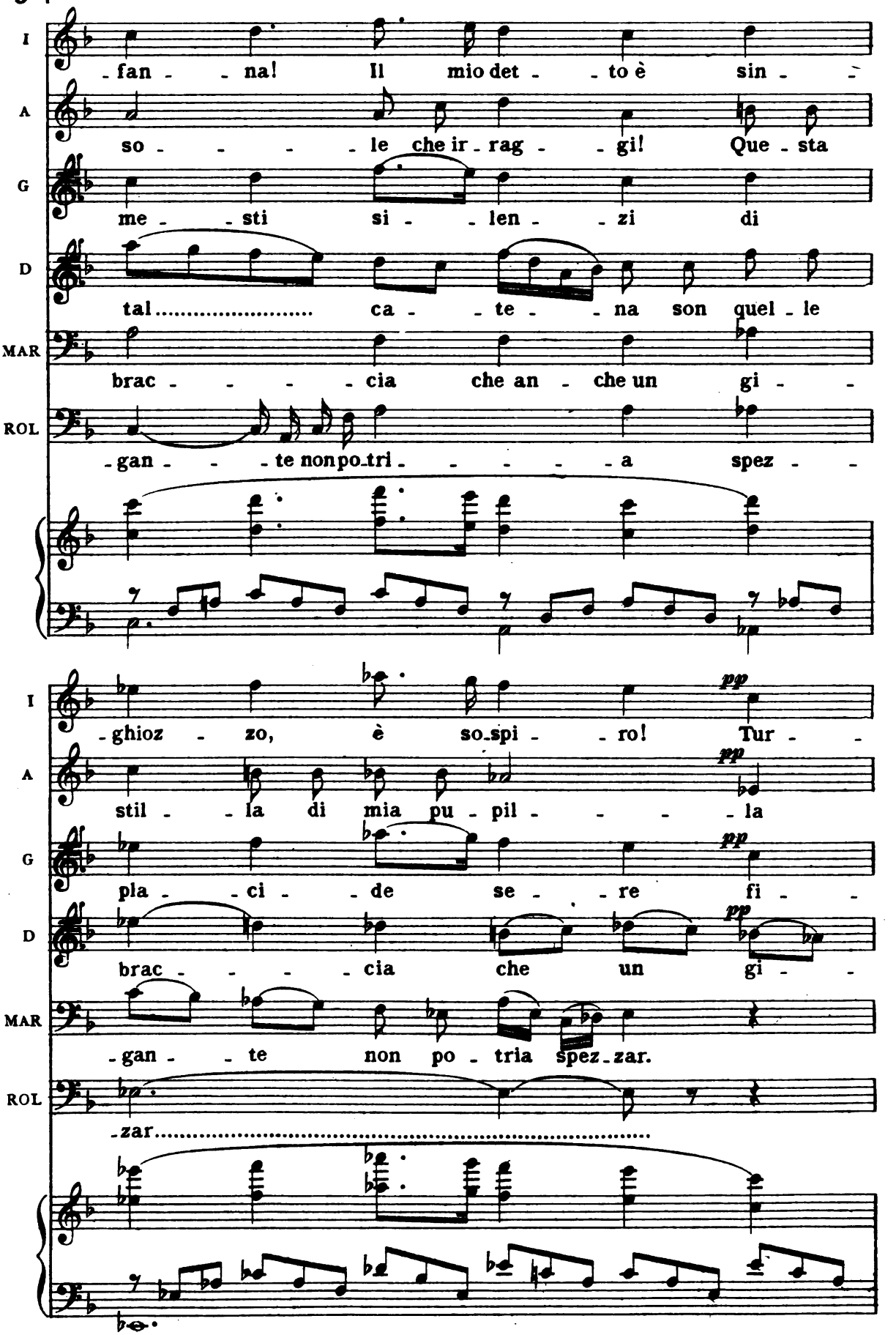

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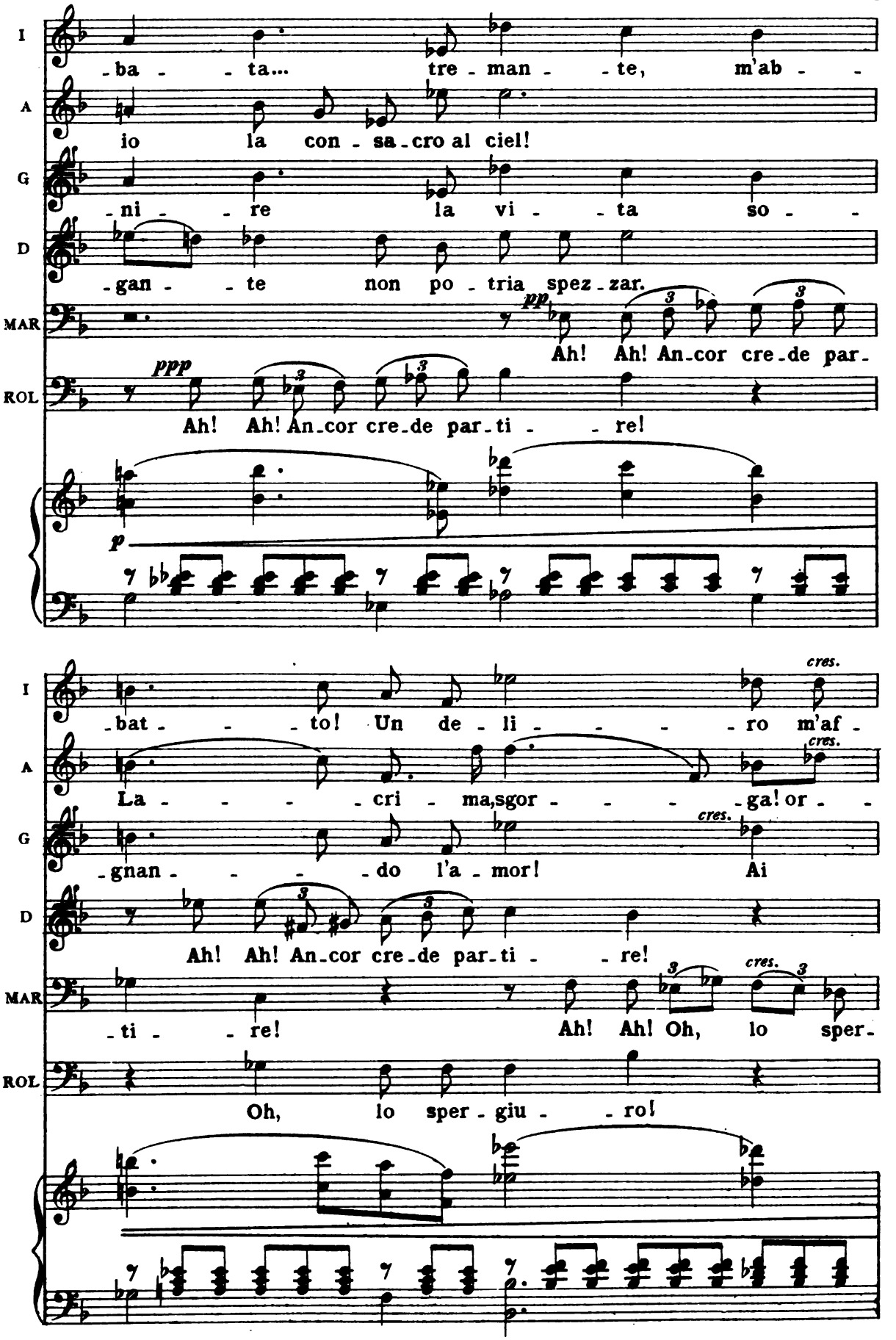

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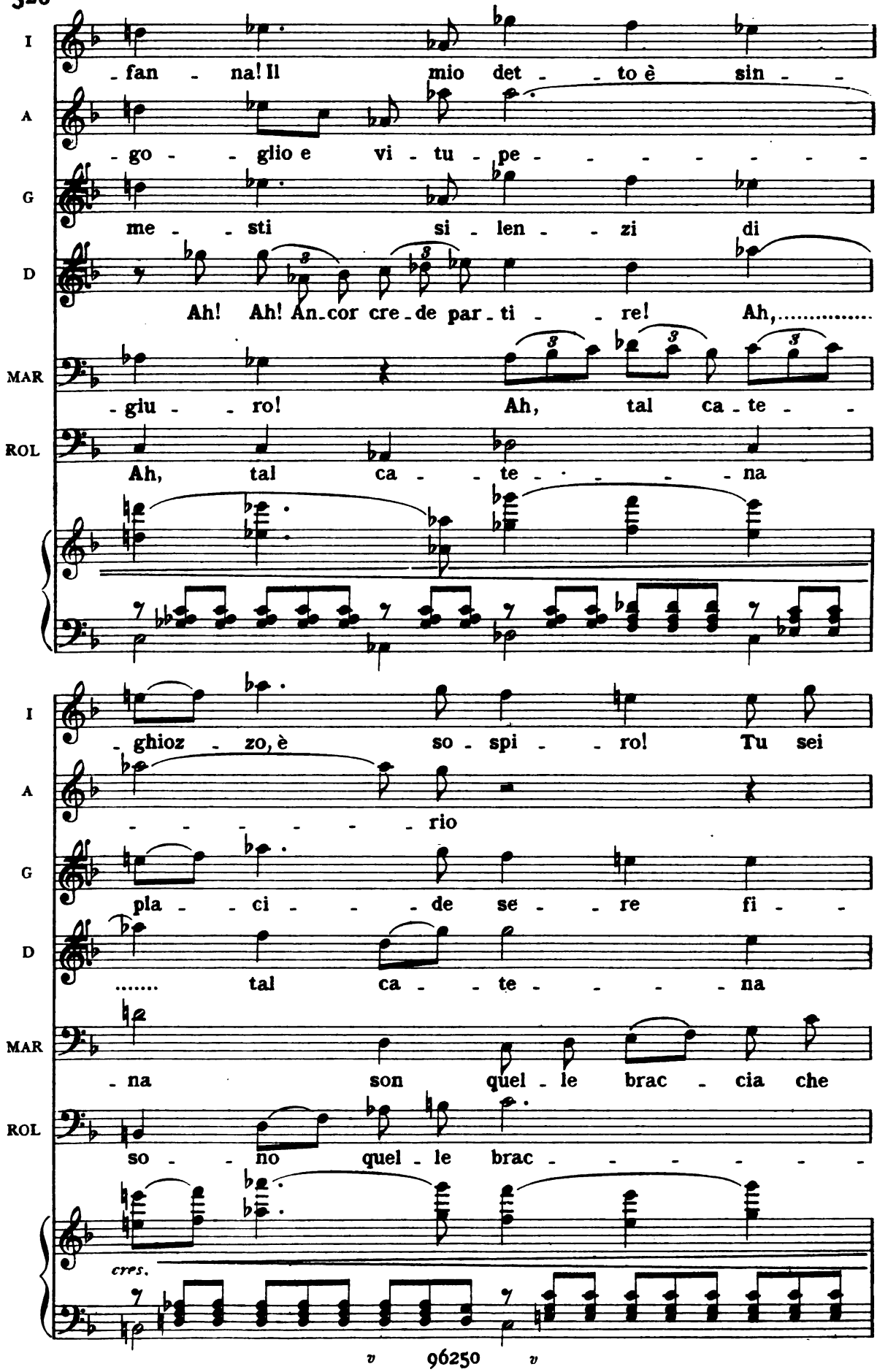

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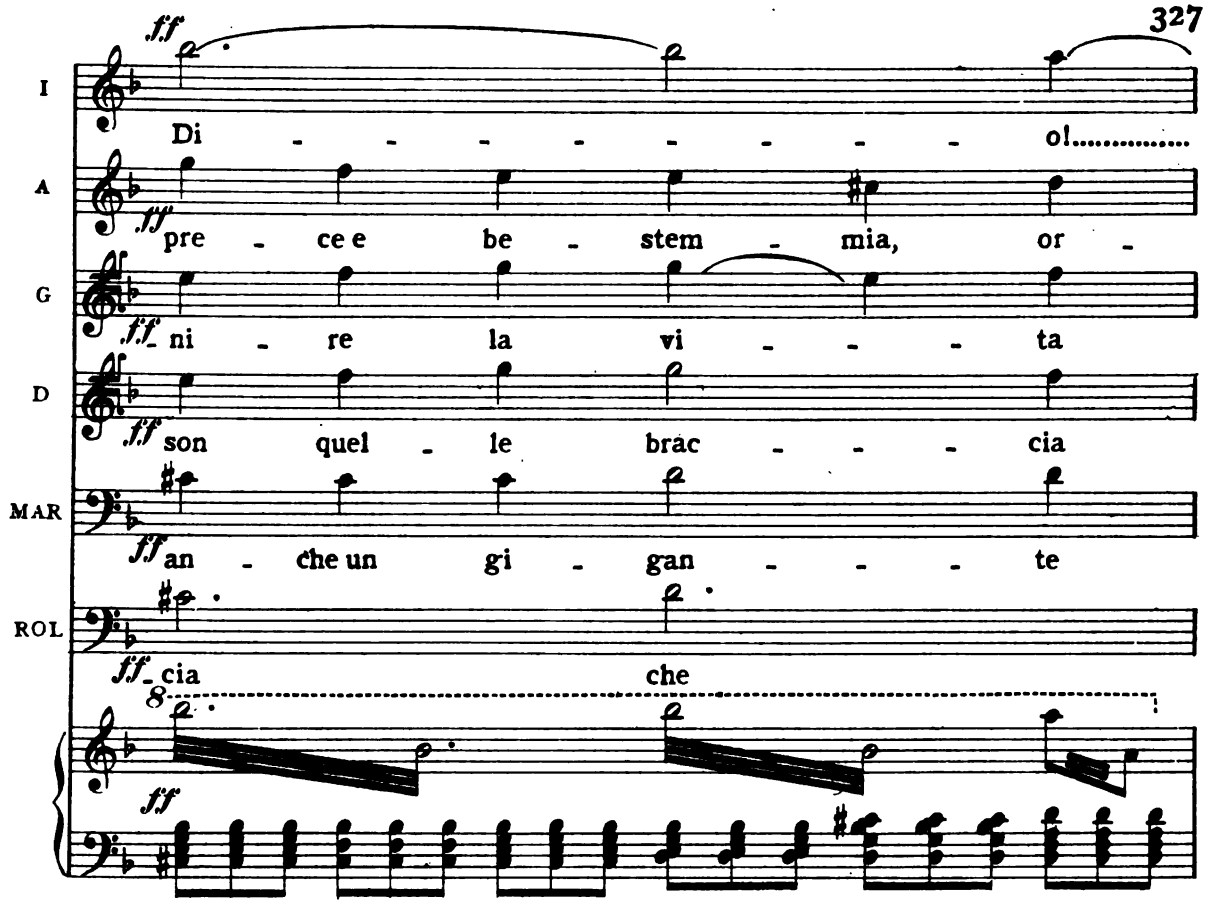

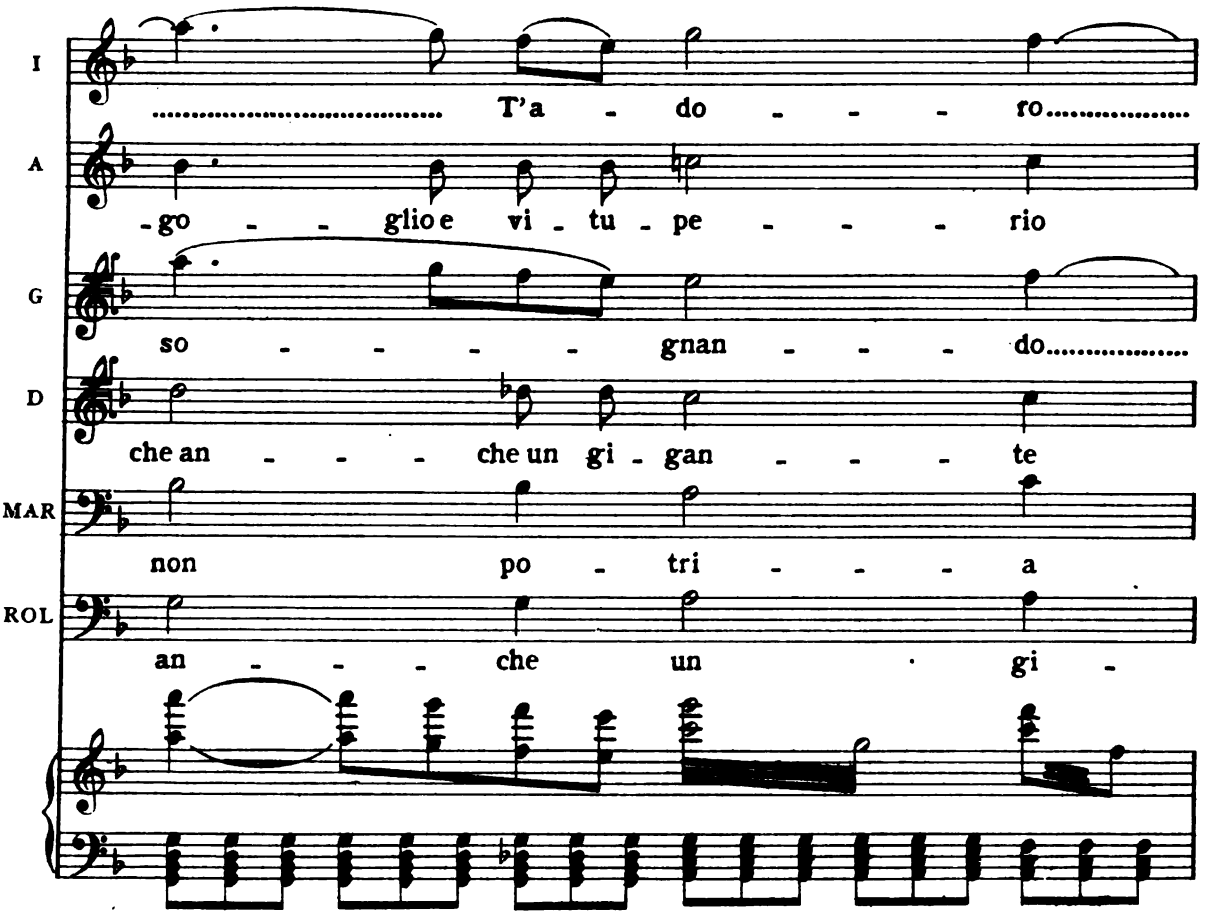

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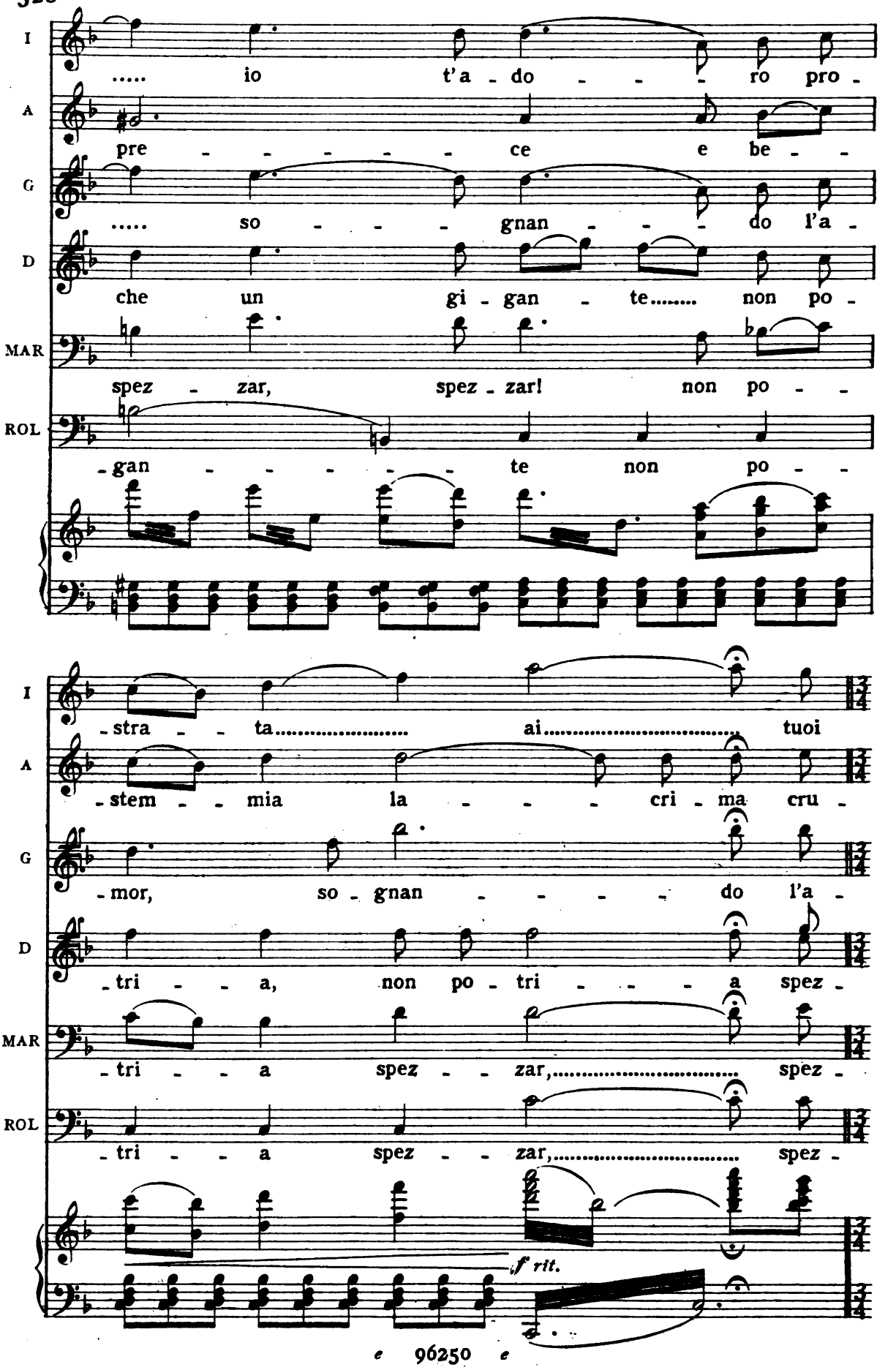

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(Roldano nel trasporto della riuscita, si avvicina ad Anacoana – essa a stento frena il pianto che la strazia e conduce via Roldano, Marguerite e Diaz, lasciando Iguamota e Guevara abbracciati)

(si prostra in atto di adorazione ai piedi di Guevara tendendo a lui alte le braccia)

I piè!.....

(si copre il viso colle mani per non vedere l'abbraccio di Guevara ed Iguamota)

A del!.....

(tremante, affascinato, rialza Iguamota stringendola amorosamente al petto)

G mor!.....

D zar!.....

MAR zar!.....

ROL zar!.....

MAESTOSO ♩=80

ff

stent......

pp *ff*

Fine dell' Atto III.º

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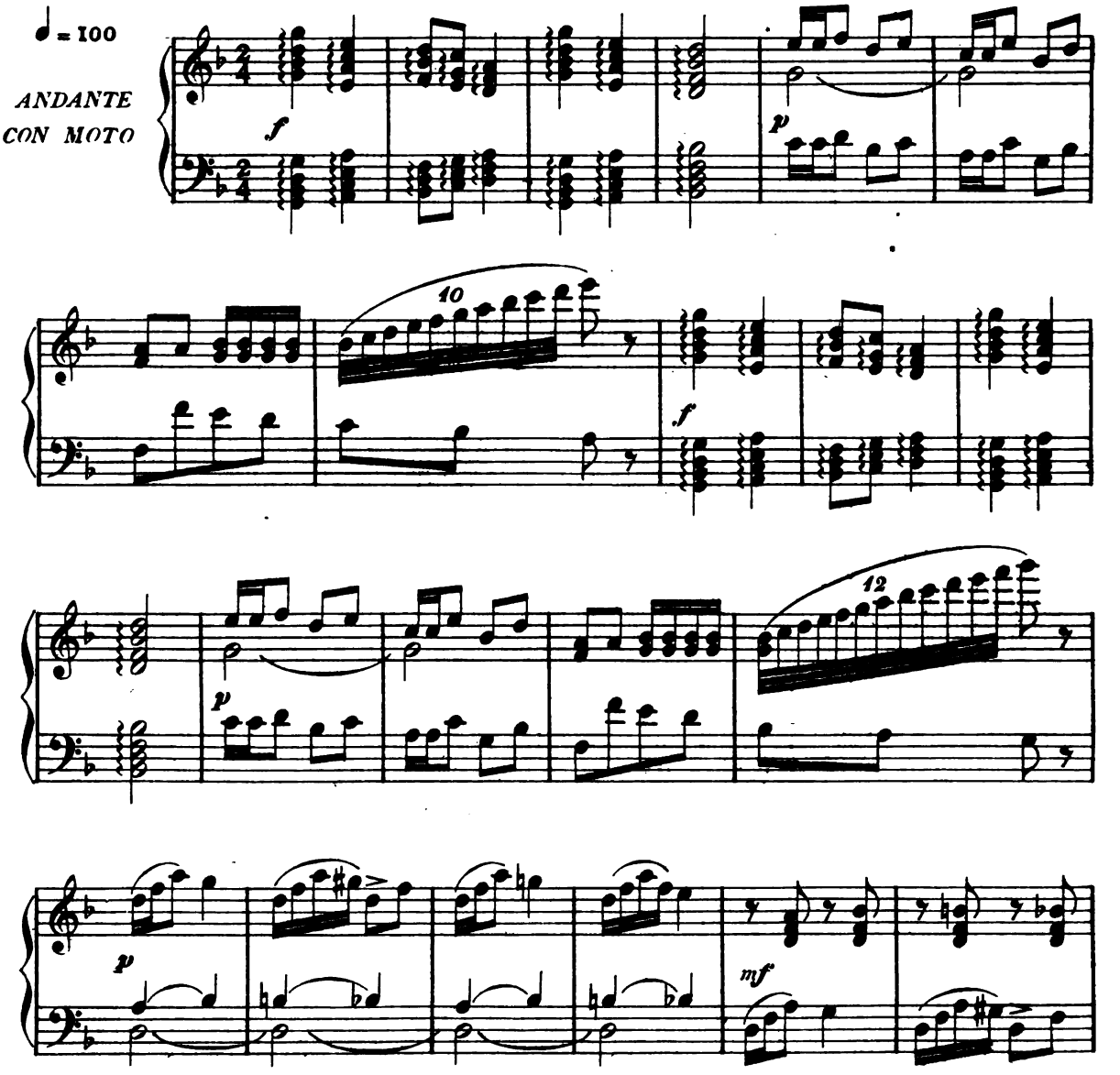
ATTO QUARTO

(ANNO 1503)

PRESSO A XARAGUA – LA RIVIERA DEL PARADISO.

La riviera domina parte dello sfondo; a sinistra essa lambe e striscia dietro un tempio indiano. Anacoana è circondata dalle Vergini e dalle Amazzoni. Fra queste Iguamota. Il Vecchio cacico sta guardando sdegnoso l'imponente spettacolo degli Spagnuoli, splendidamente luccicanti di ferro ed oro, che circondano Colombo seduto sotto uno sfarzoso trono eretto in faccia al tempio, dal lato opposto.

SCENA I.



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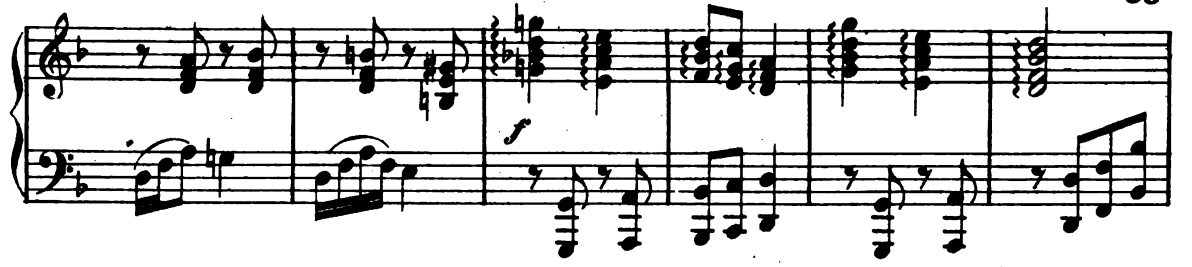
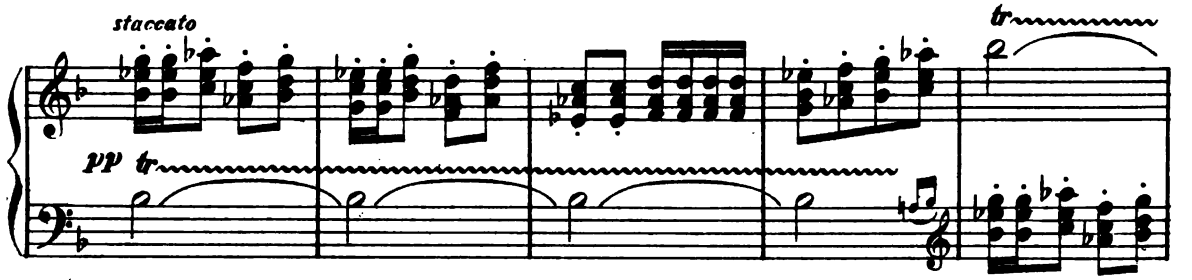
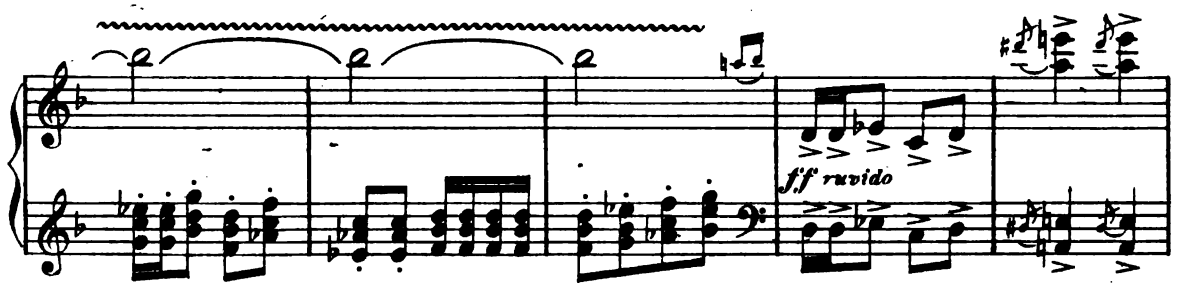
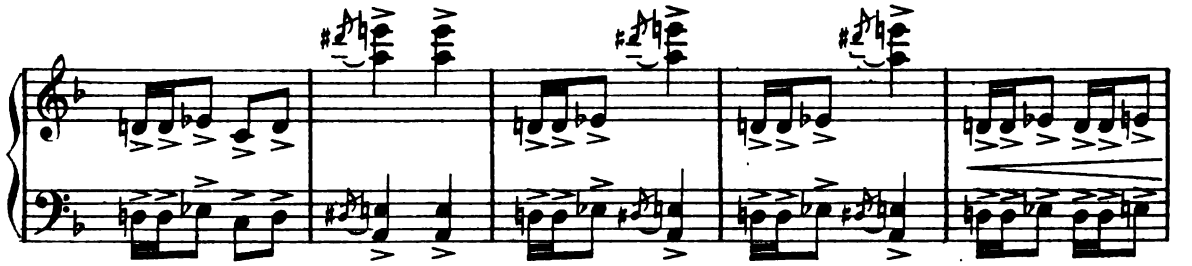
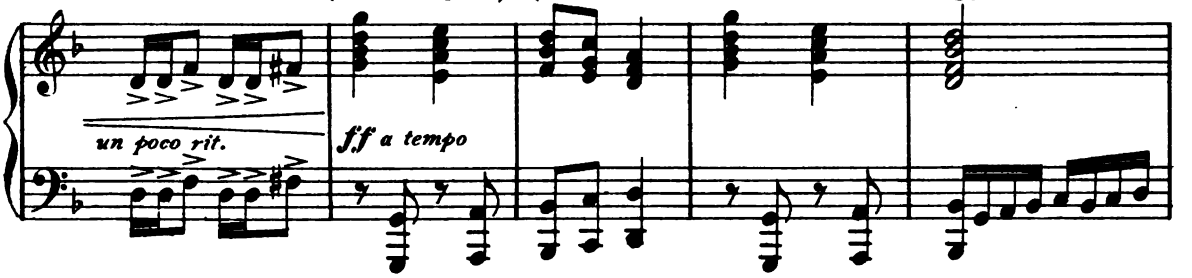




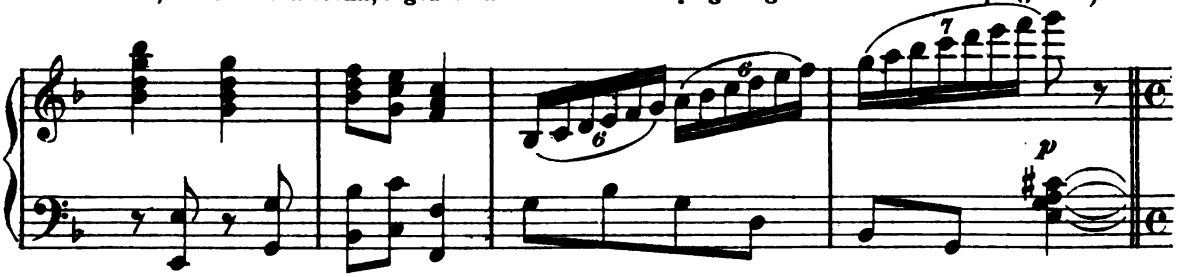




(si alza il sipario) (Anacoana si leva lentamente dal suo seggio e scende dalla



sua terrazza; attraversa la scena, e giunta avanti a Colombo piega il ginocchio in atto di preghiera)



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ANDANTE ♩ = 84

ANACOANA

Al tuo co-

COLOMBO (sorpreso ad Anacoana)

Bel-la Regina ai miei piedi? Per-chè ti prostri innanzi a me?!

ANDANTE ♩ = 84

pp

p espressivo

A

-spet - to non più una Re - gi - na la fron-te al

A

suo-lo in - chi - - na...

COL.

(con dolcezza)

La tua pu-pil-la di lagrime è ve-

pp

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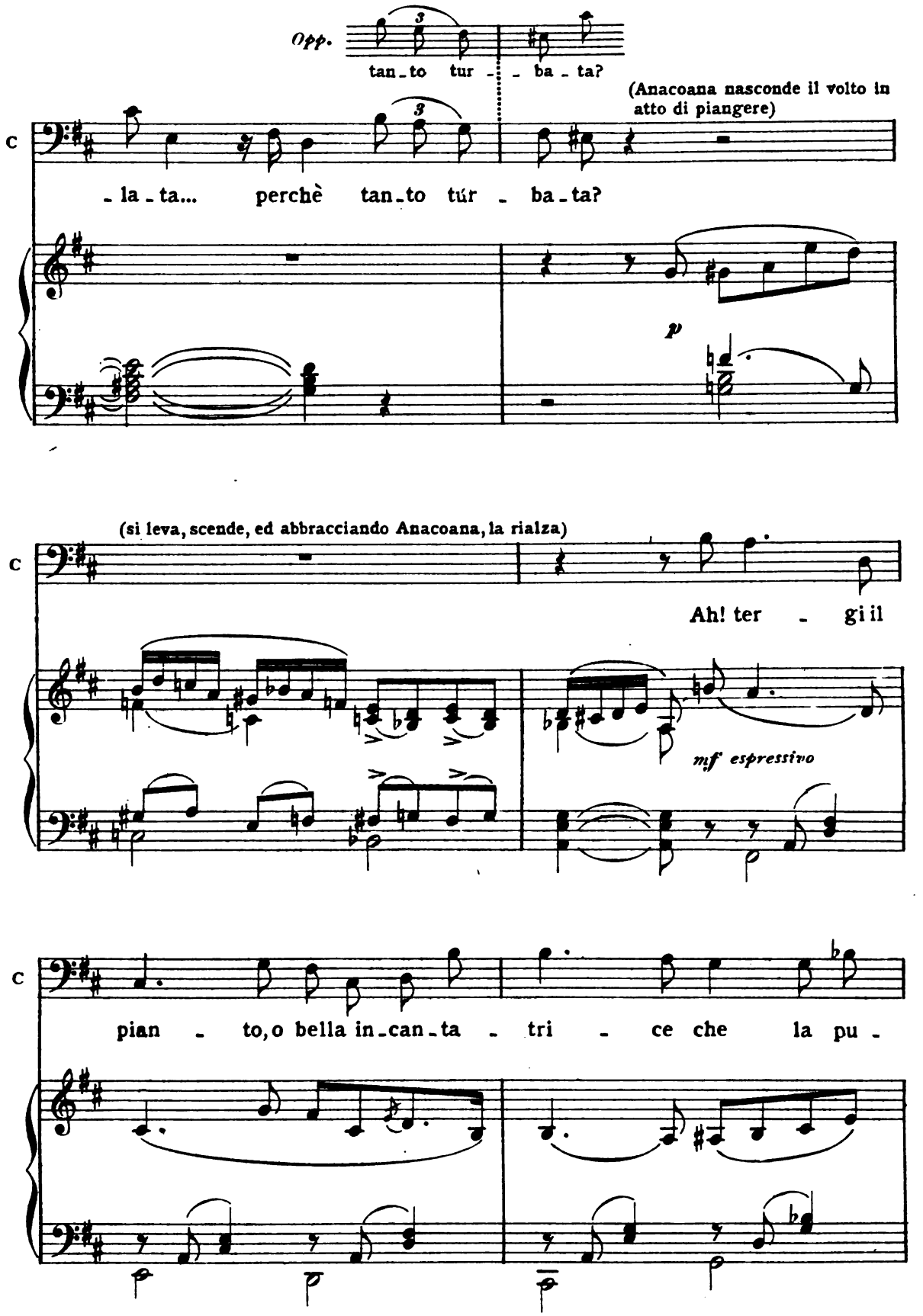

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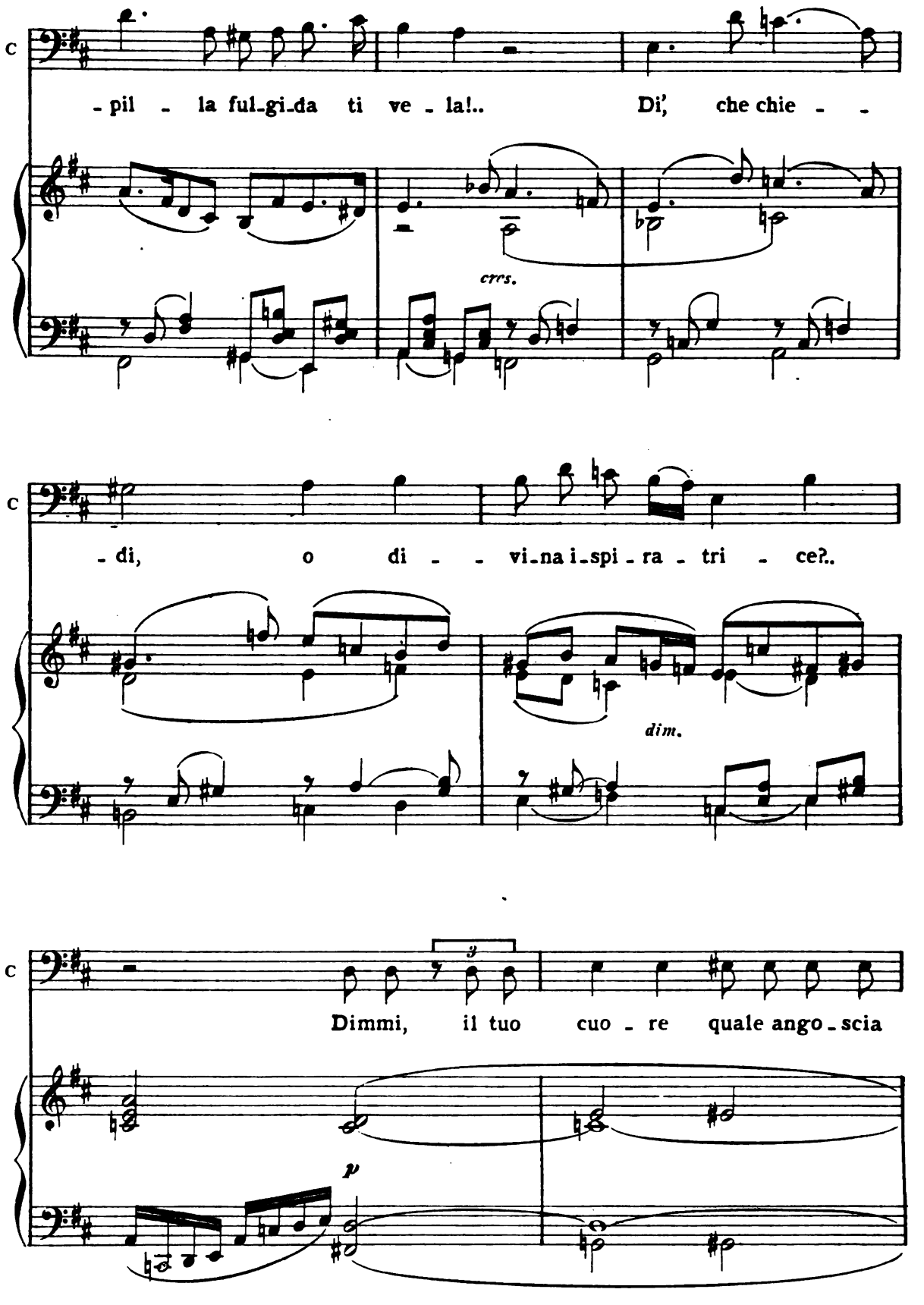

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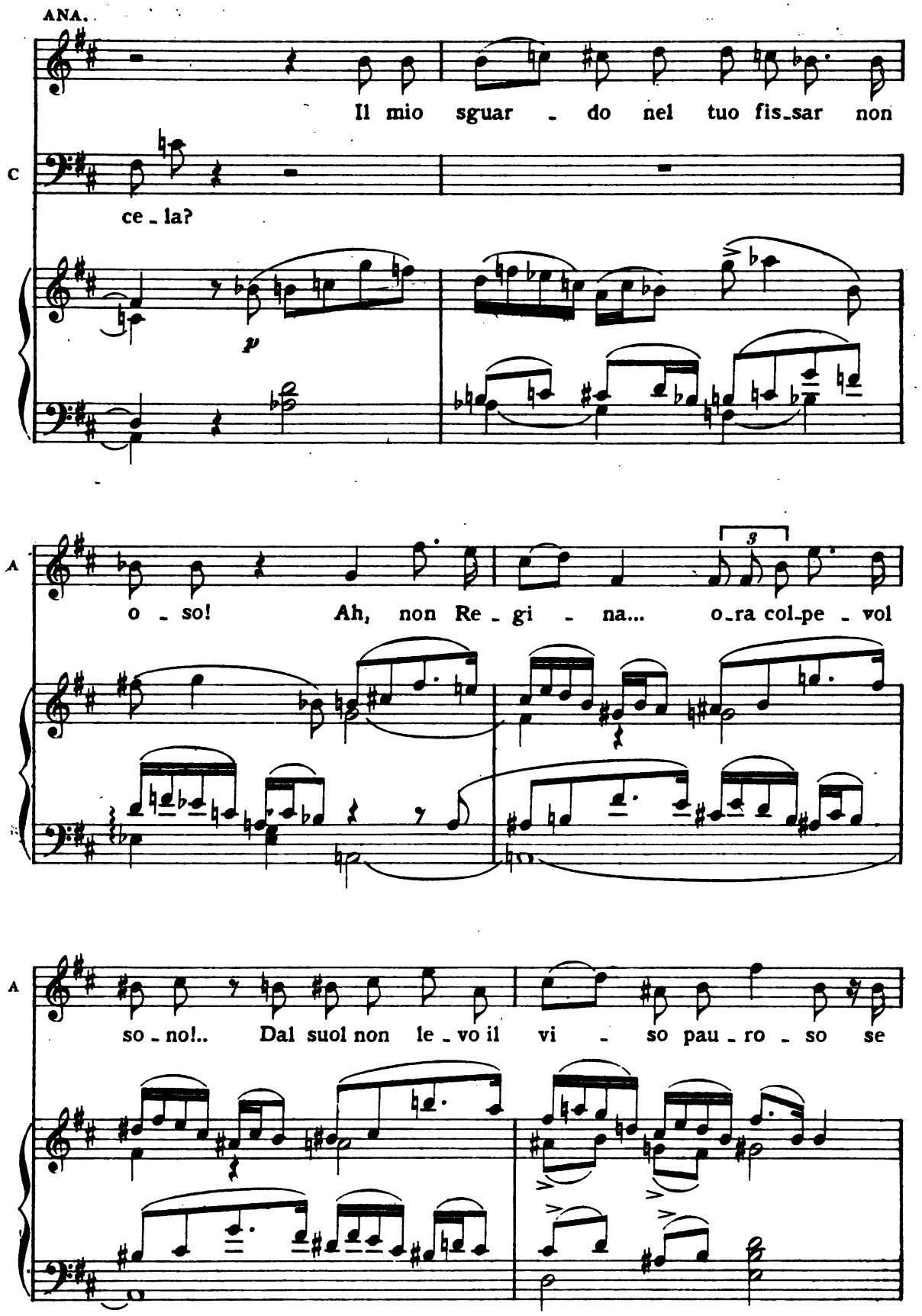

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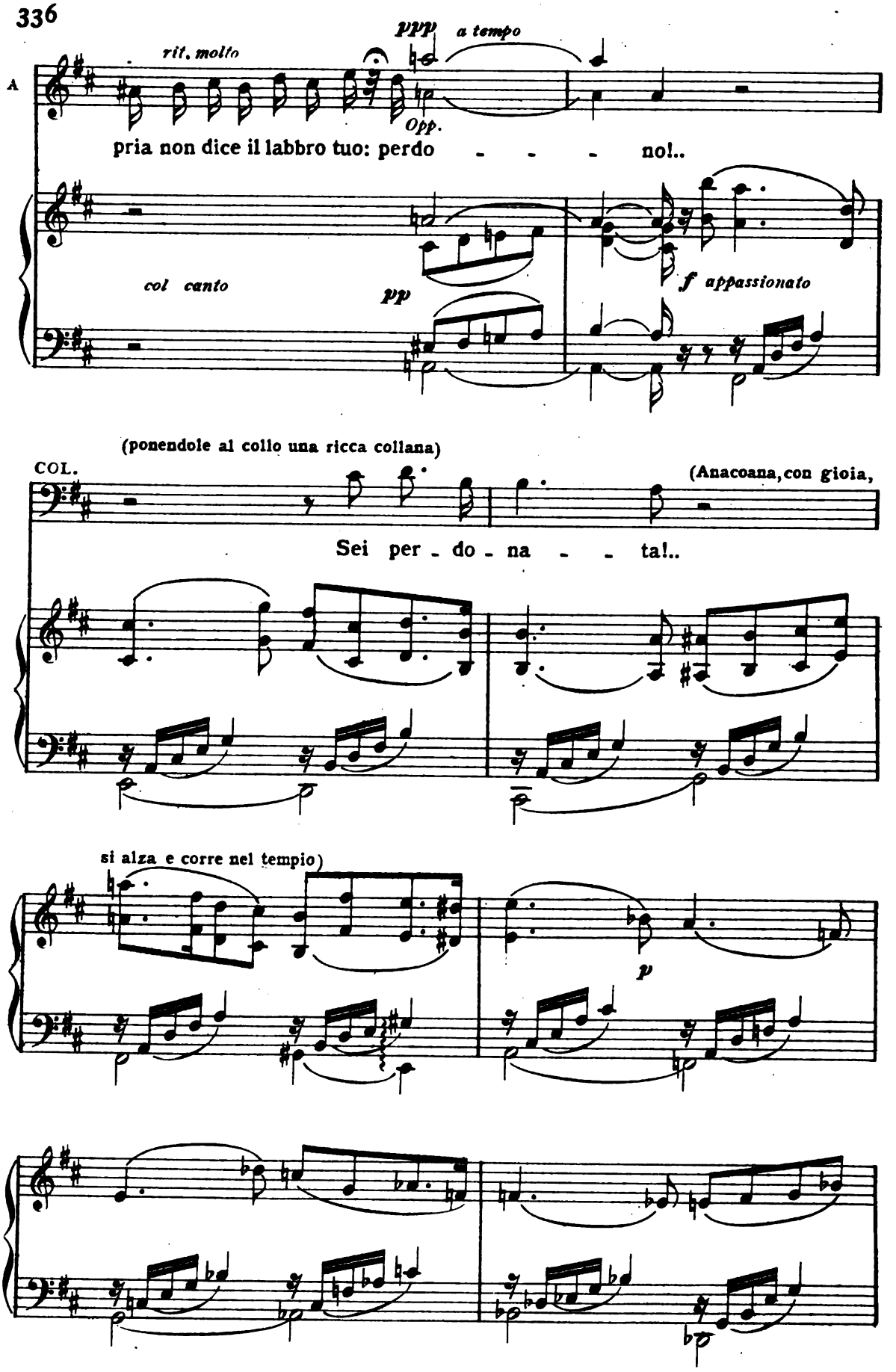

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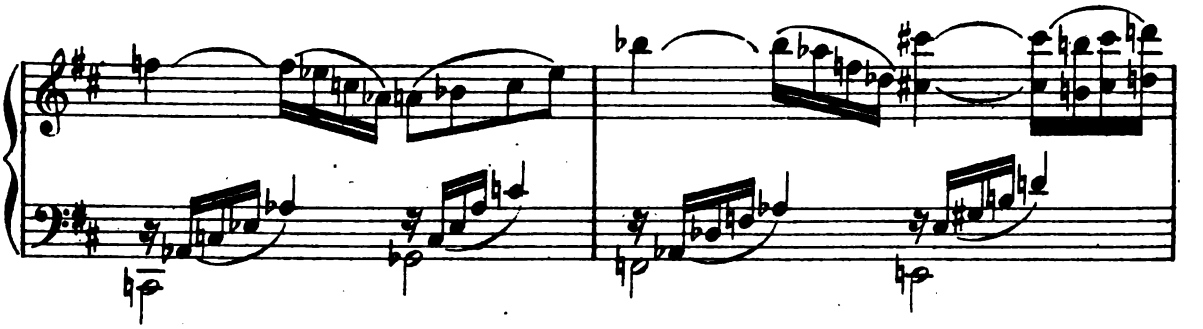
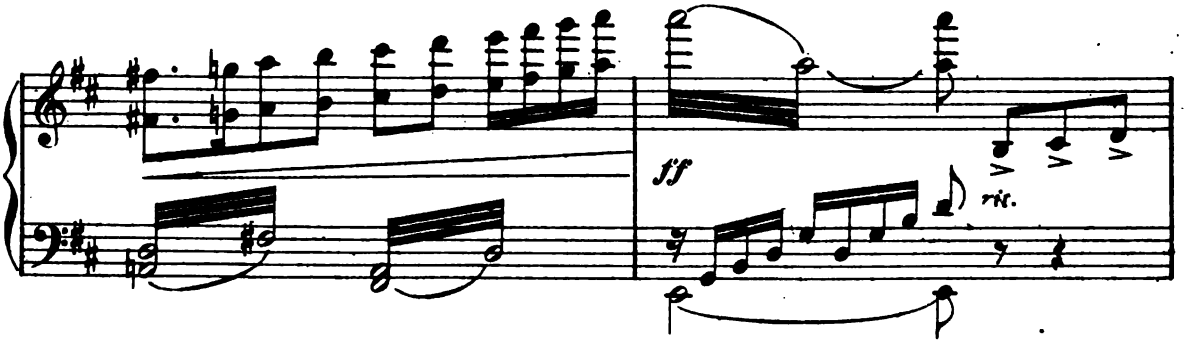
(Anacoana esce dal tempio tenendo per mano Roldano.
Lo seguono Marguerite, Diaz e seguaci)



SCENA II.



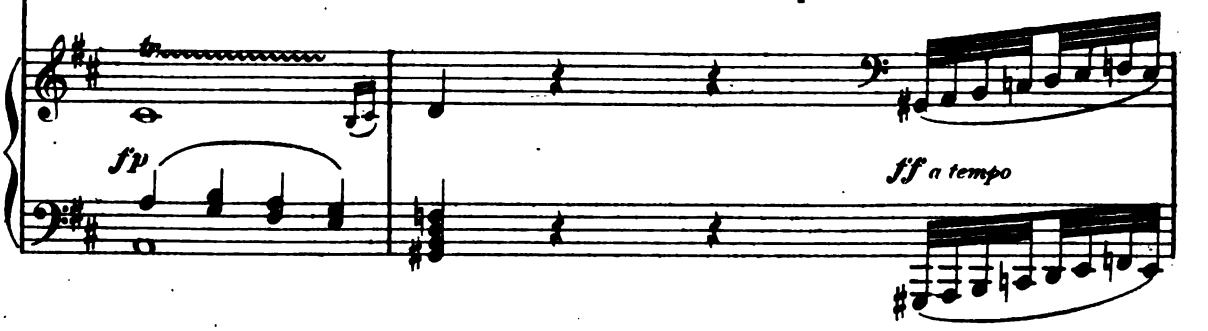
ANA. (a Colombo)

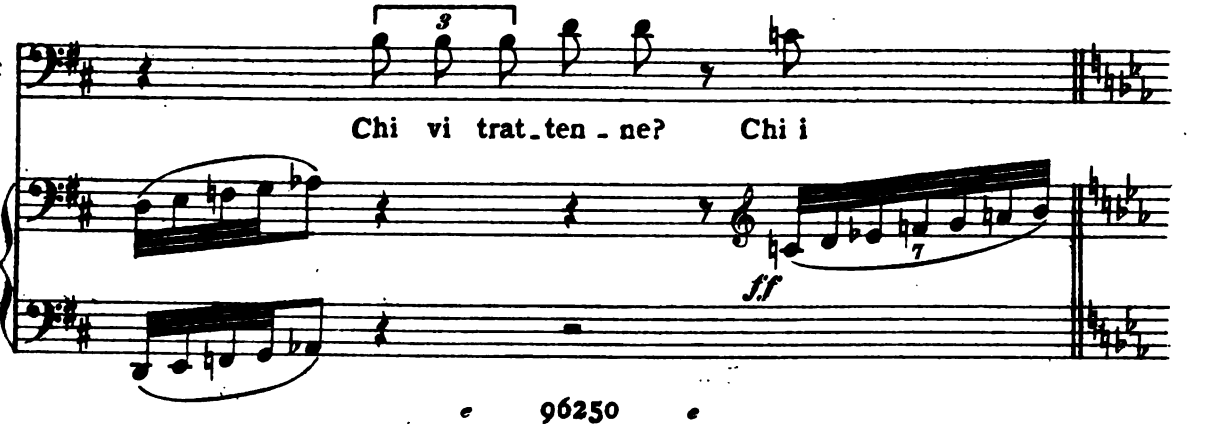
Guar - da!

REC.vo (turbato)

COL.

Voi... messe-ri!? Ancor su questo suol?





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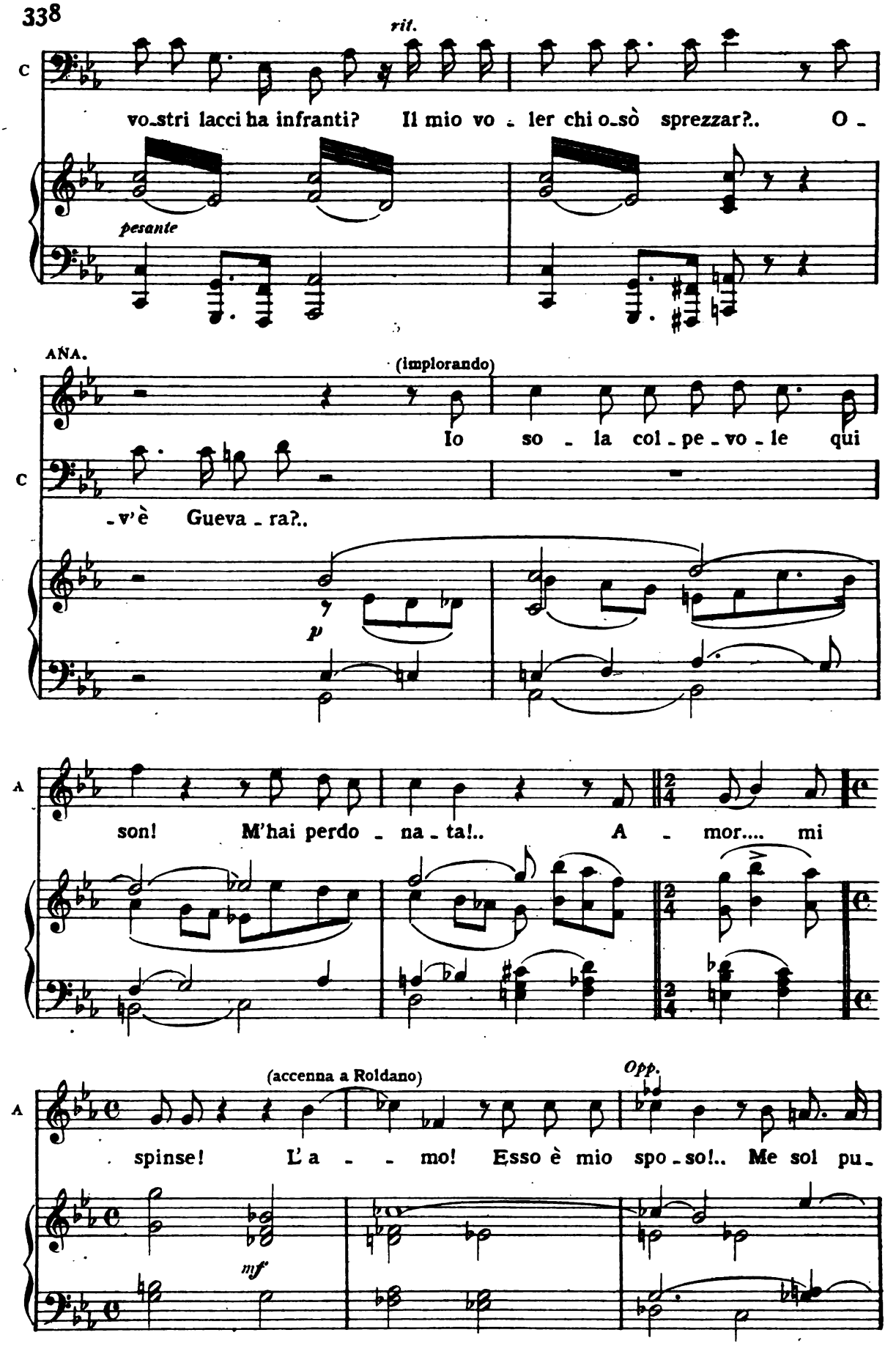

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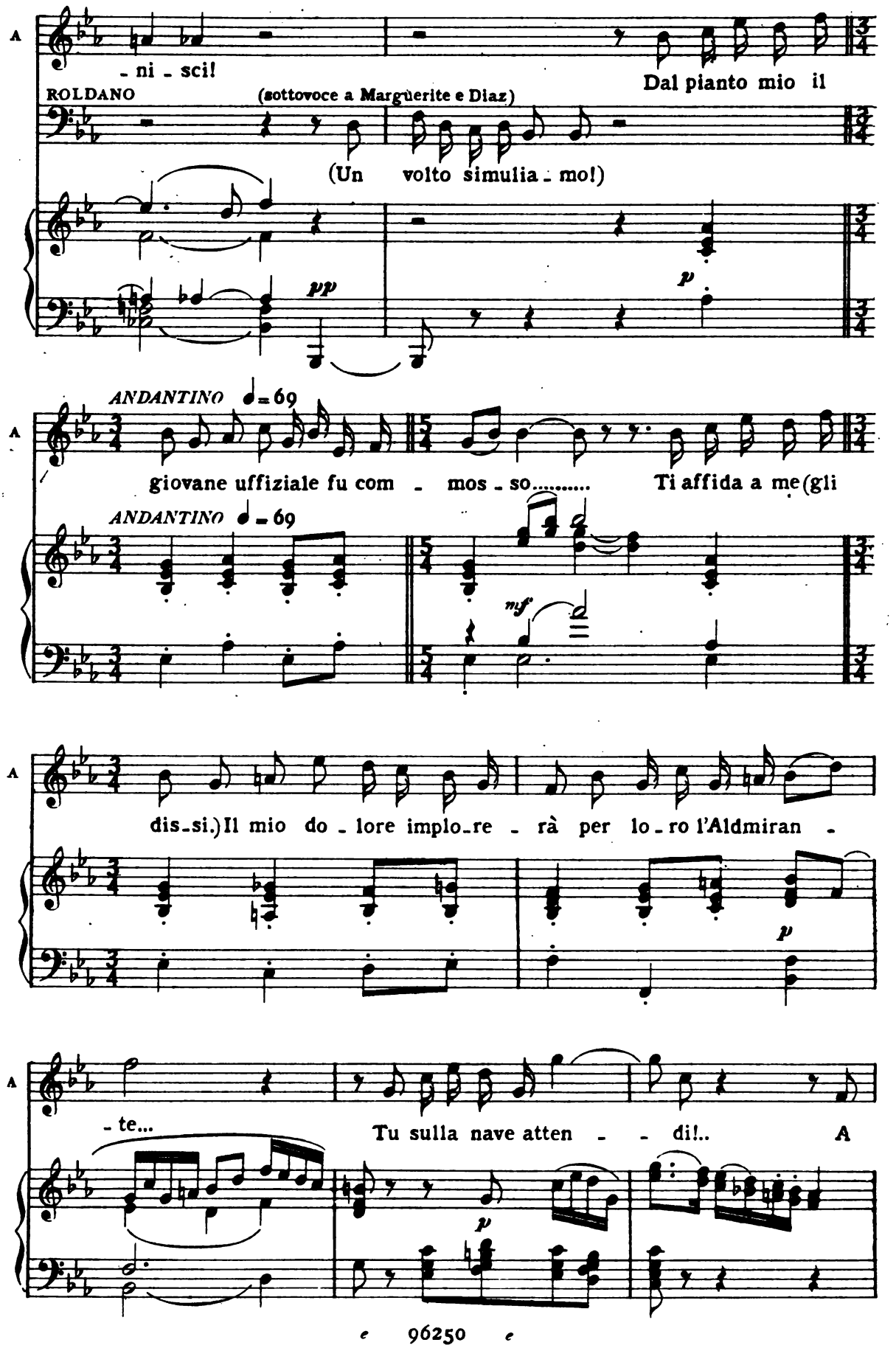

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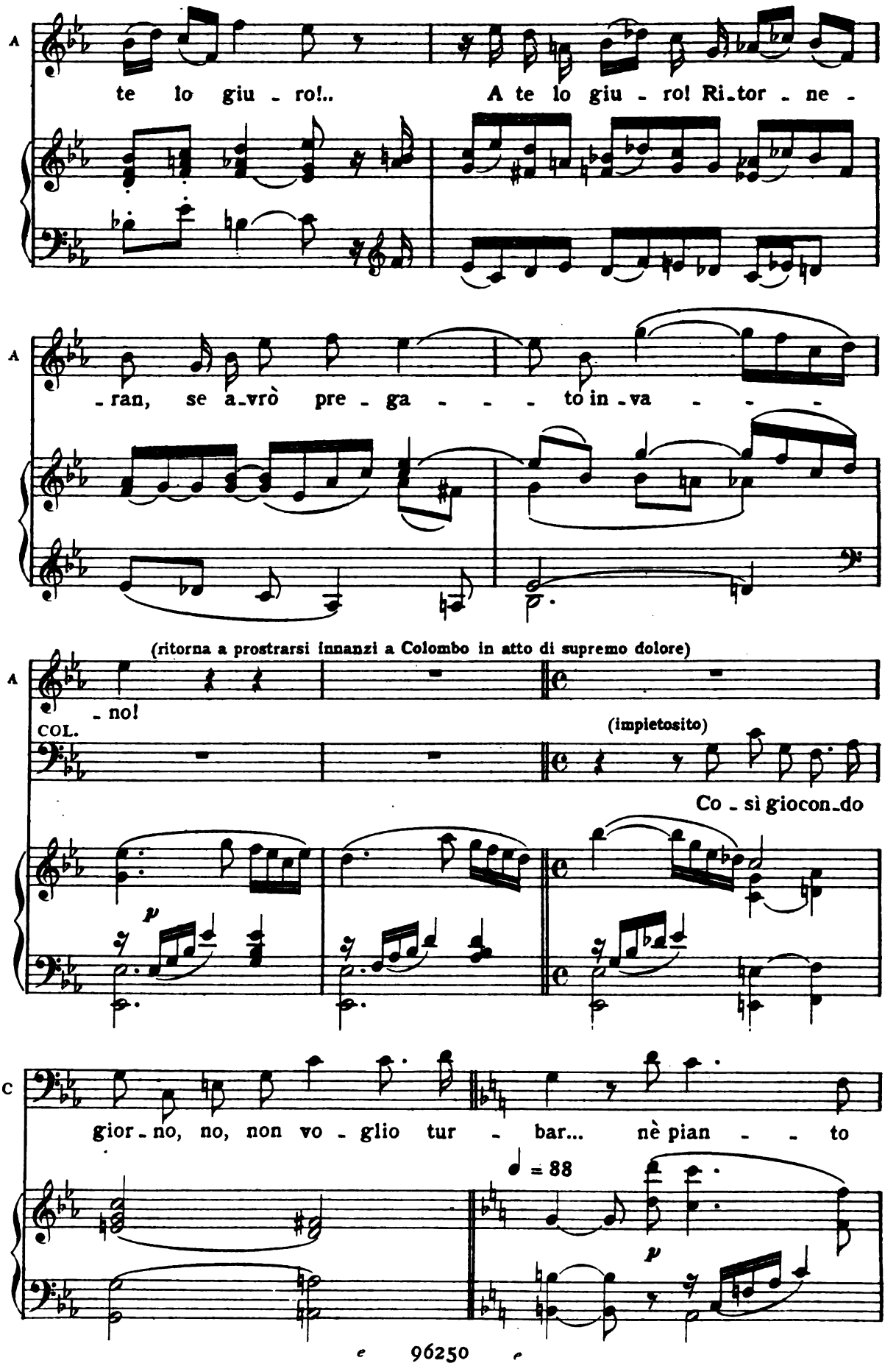

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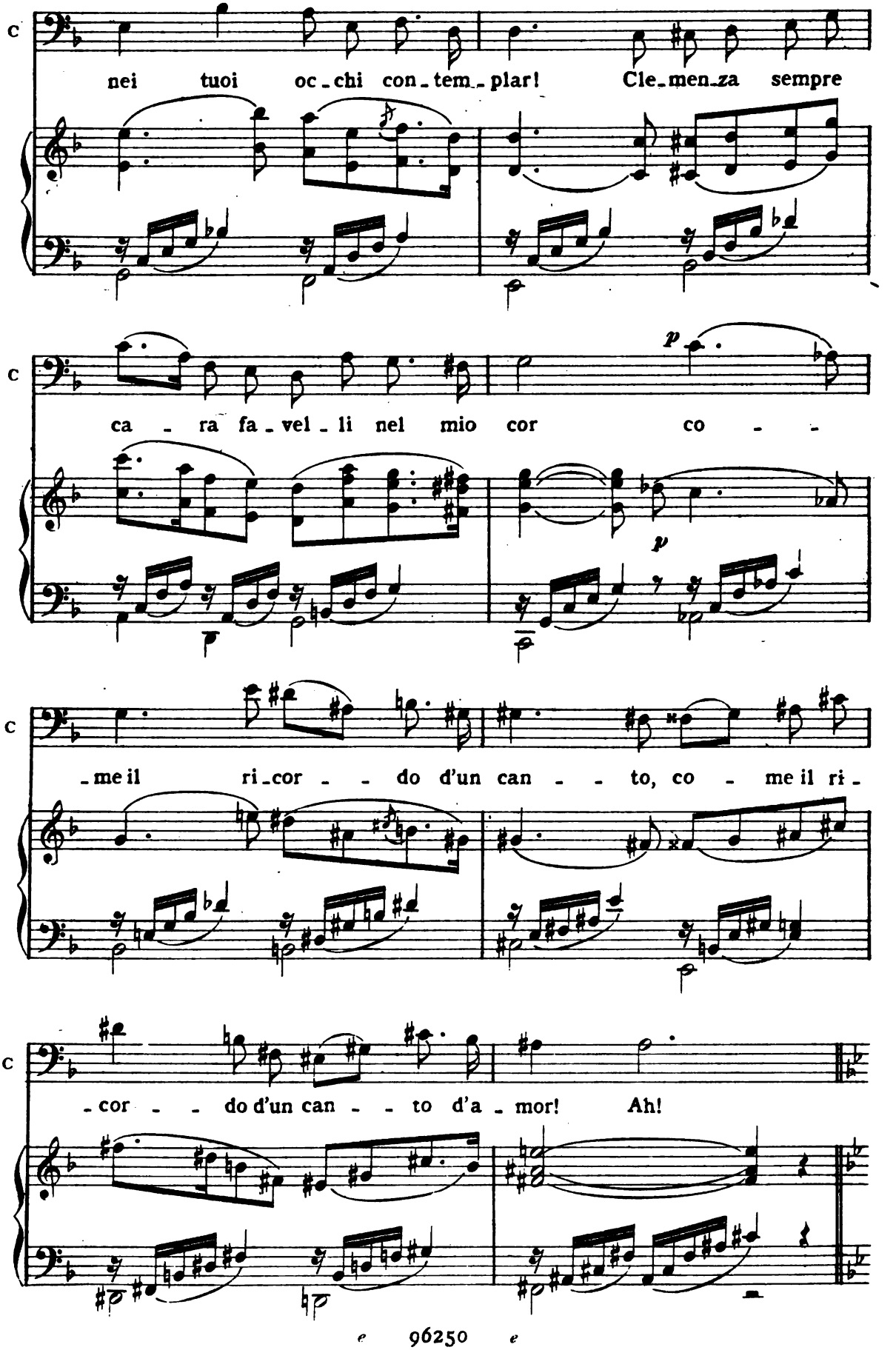

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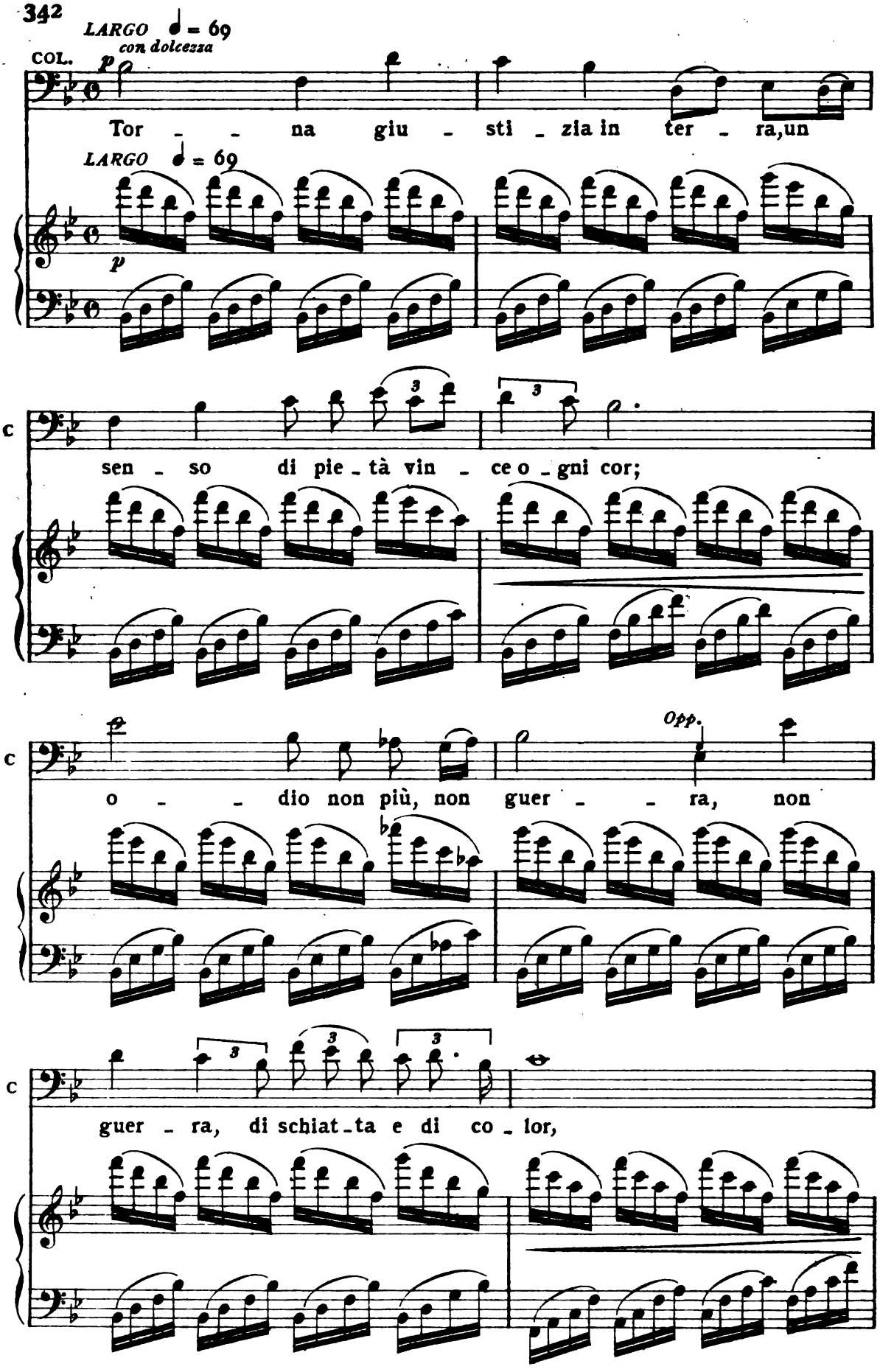

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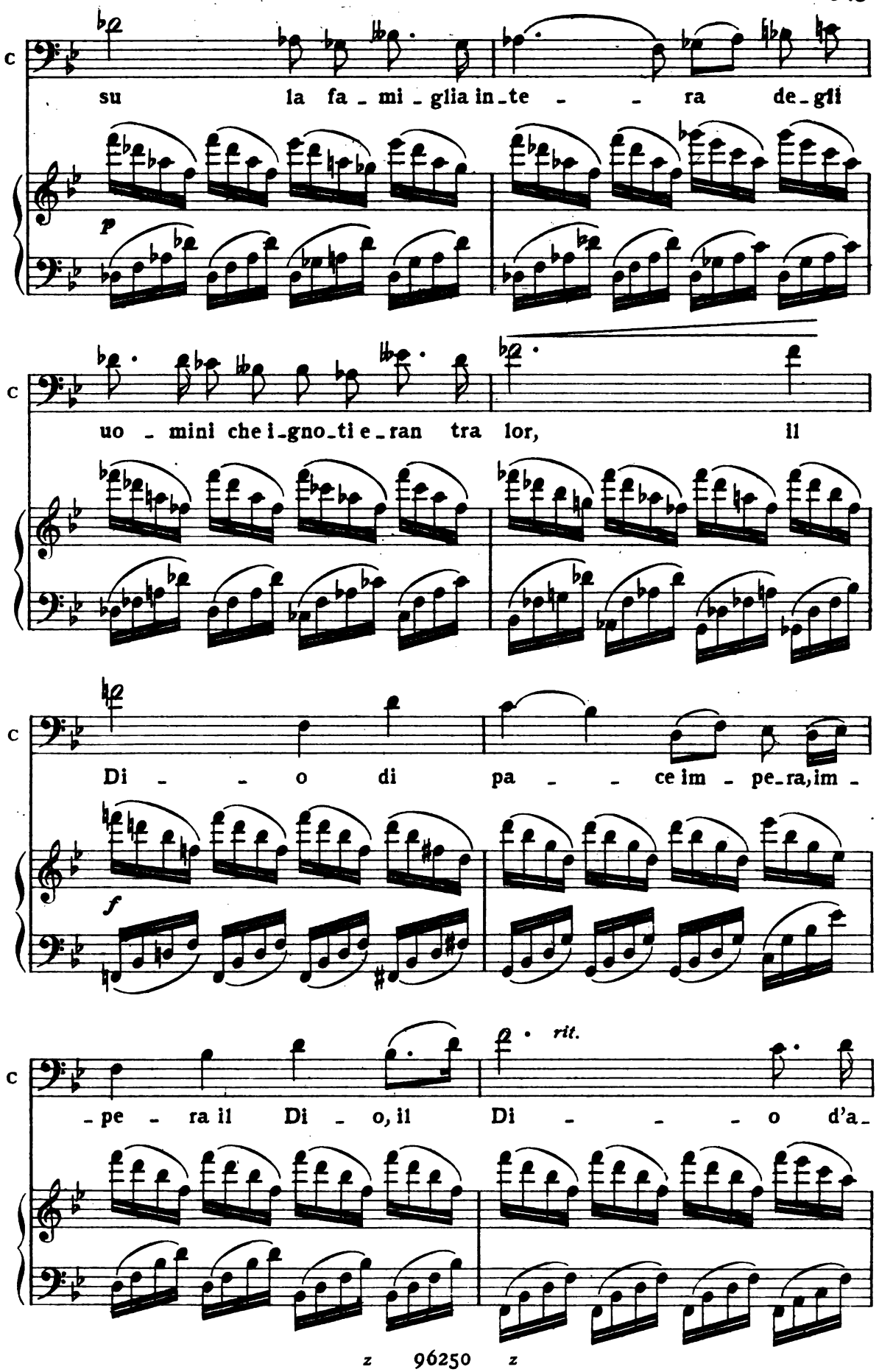

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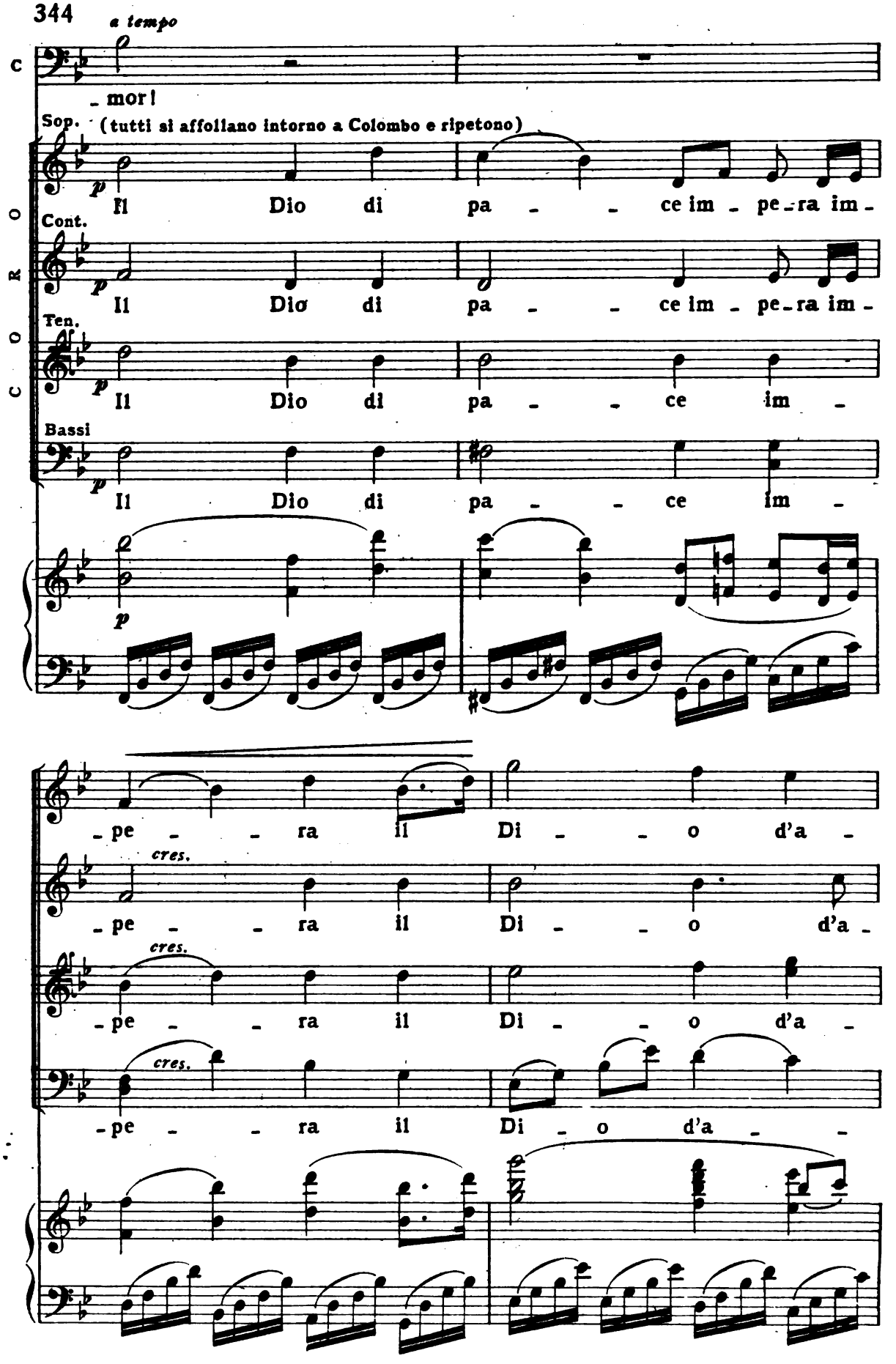

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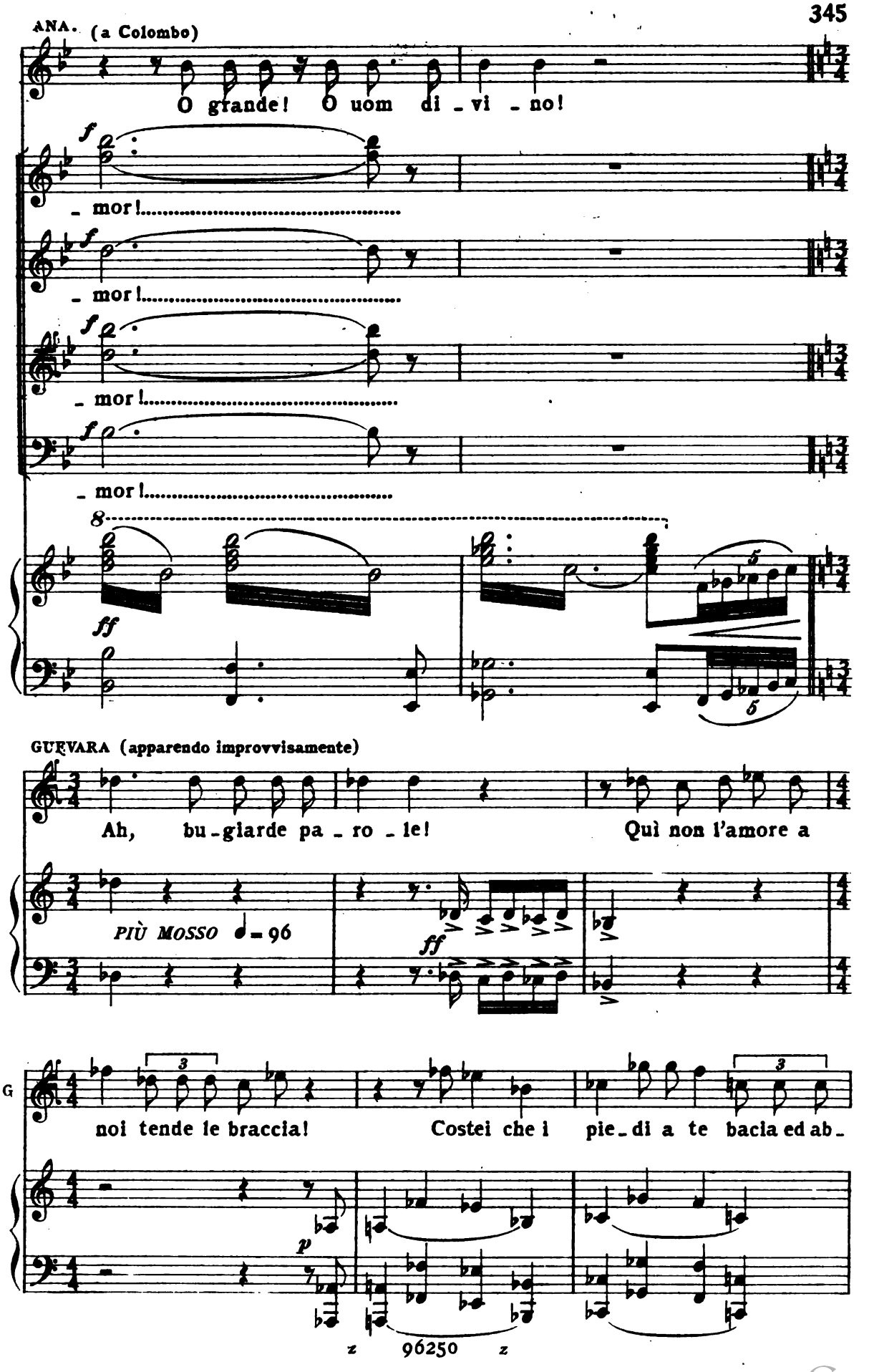

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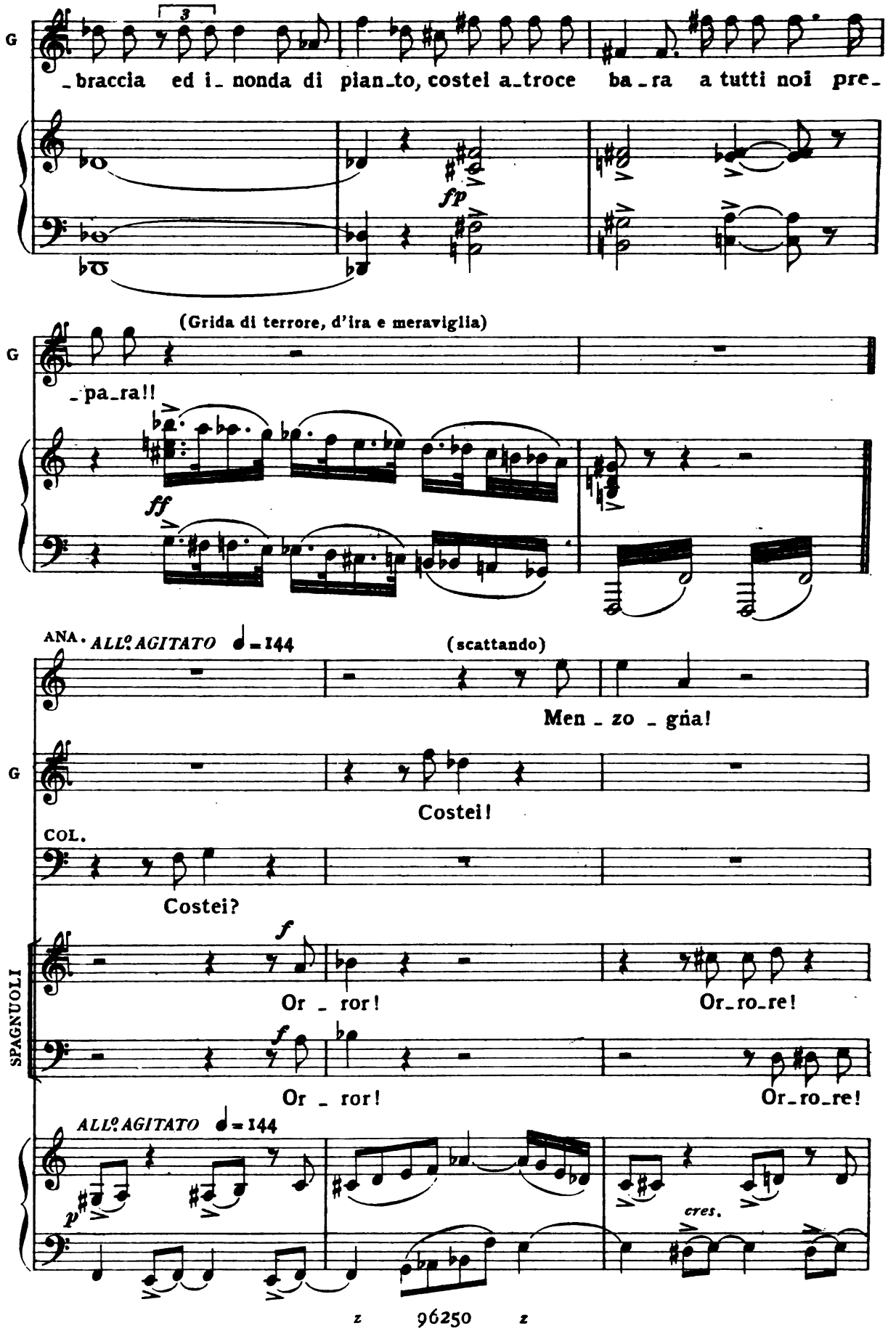

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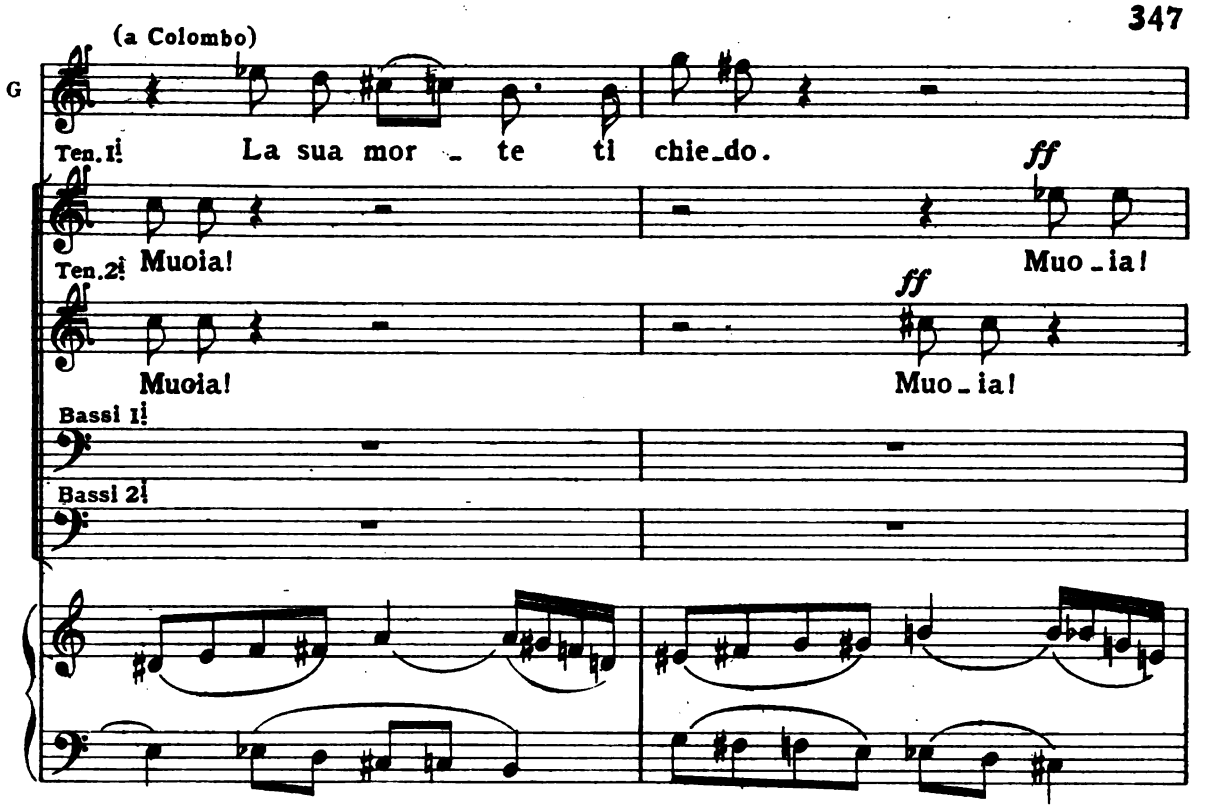

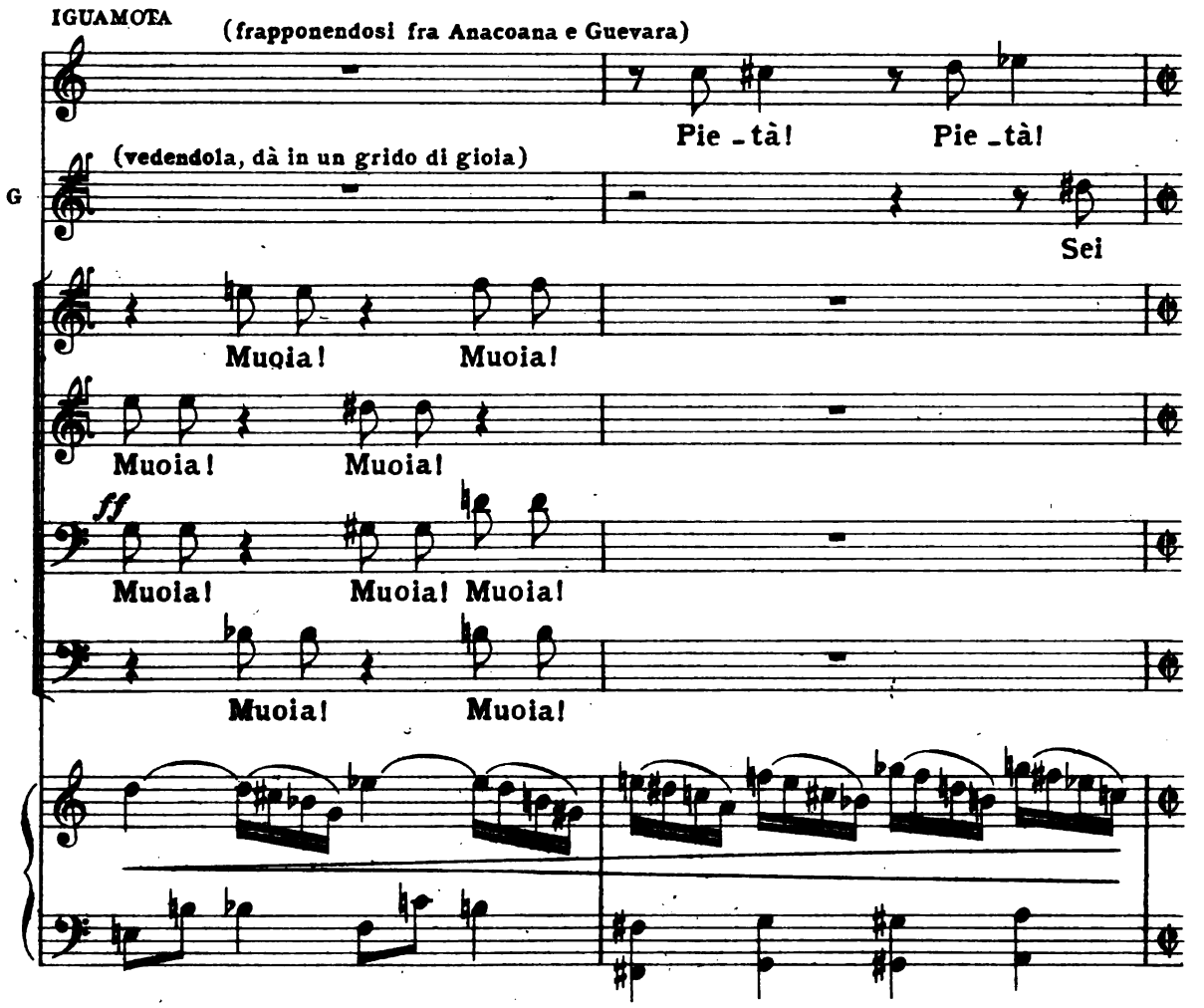

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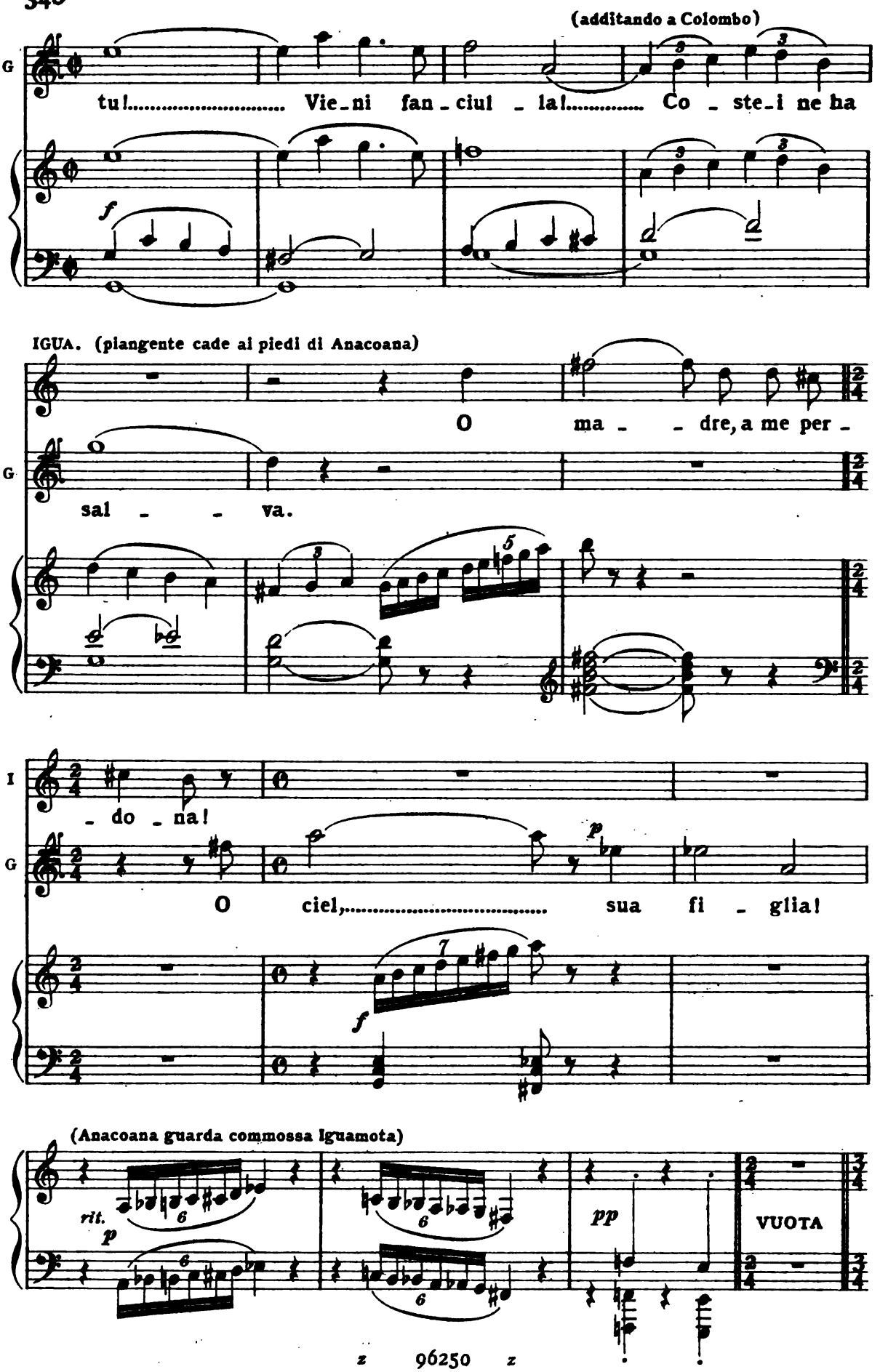

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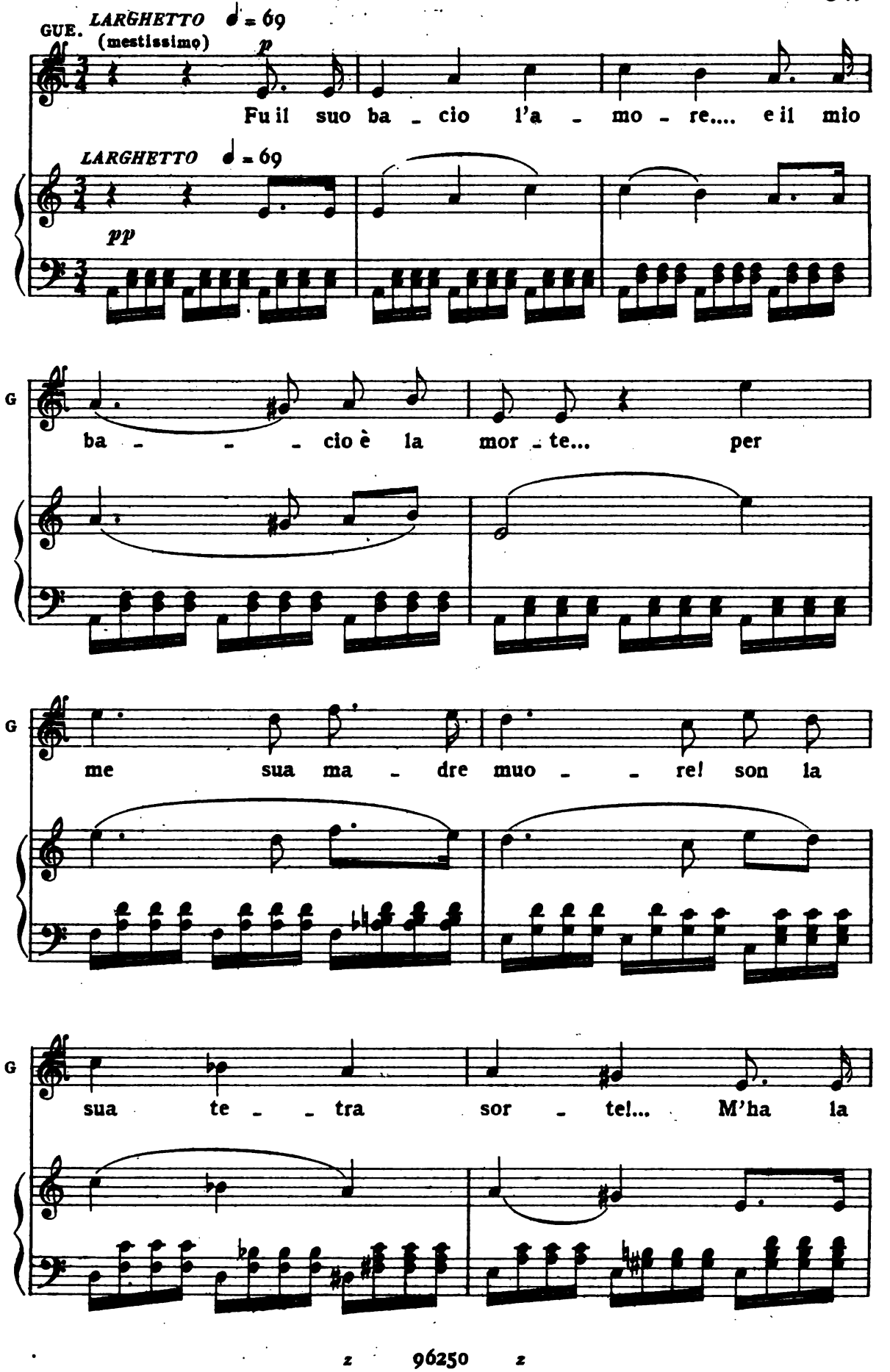

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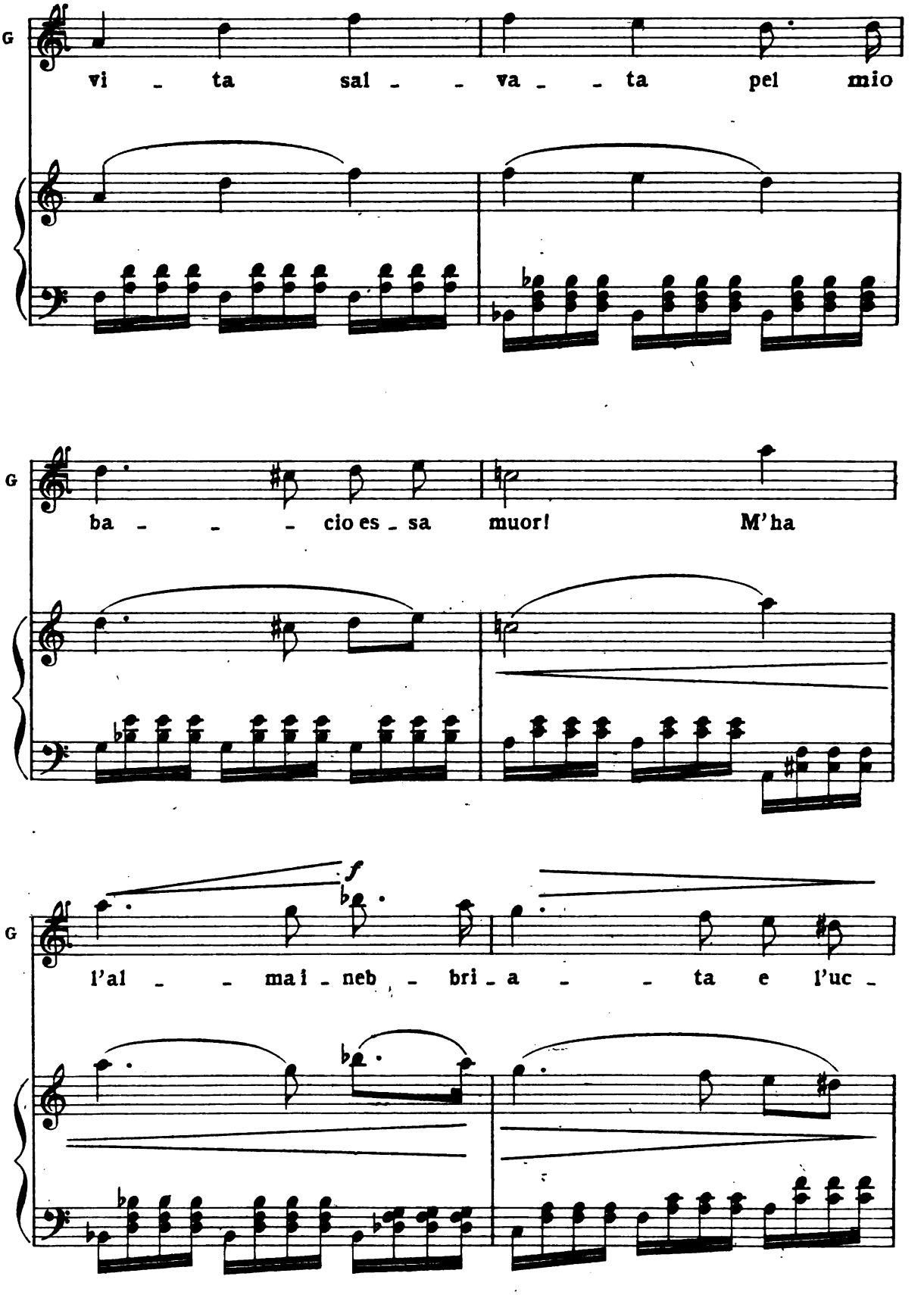

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IGUAMOTA

ANACUANA

GUEVARA

pp

-ci - de il mio a-mor!

DIAZ

COLOMBO

MARGUERITE

ROLDANO

BUTIOS

Sop.

(sul tempio)

Cont.

INDIANI

Sop.

Cont.

Ten.

Bassi

f

O sor - te fu-ne - sta! La pa-tria è per-

SPAGNUOLI

Ten.

Bassi

f

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I

A

Mor - - te atro-ce dam-mi... ma a co-stor per-

G

f (con disperazione)

Io l'ho tra -

D

C

MAR

ROL

f

Sull'are i turbi-ni di-vi-ni scrosciano! Nell'etra palli-da passano li-vi-de tetre fan-

f

Sull'are i turbi-ni di-vi-ni scrosciano! Nell'etra palli-da passano li-vi-de tetre fan-

-duta!

pp

f

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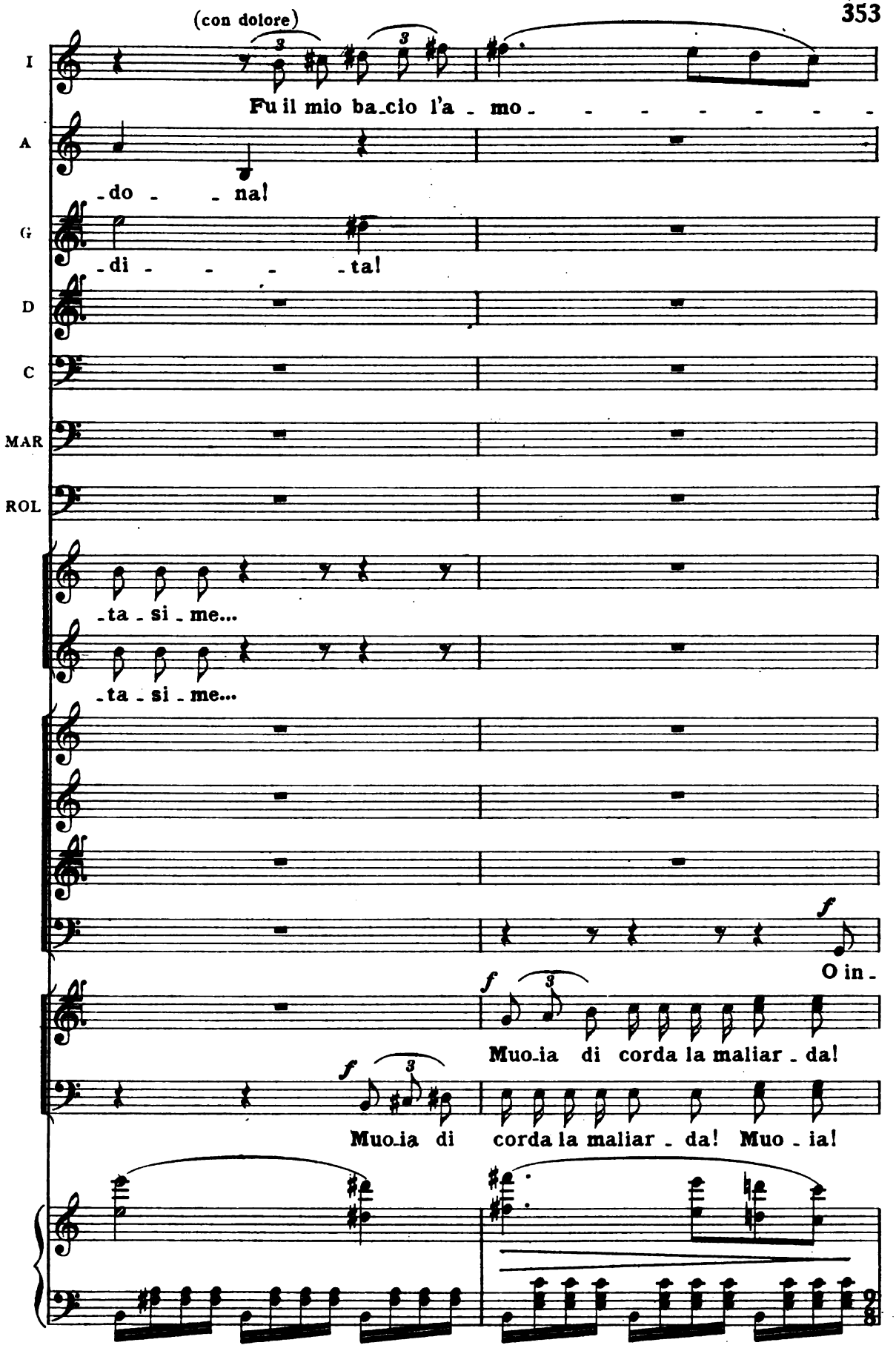

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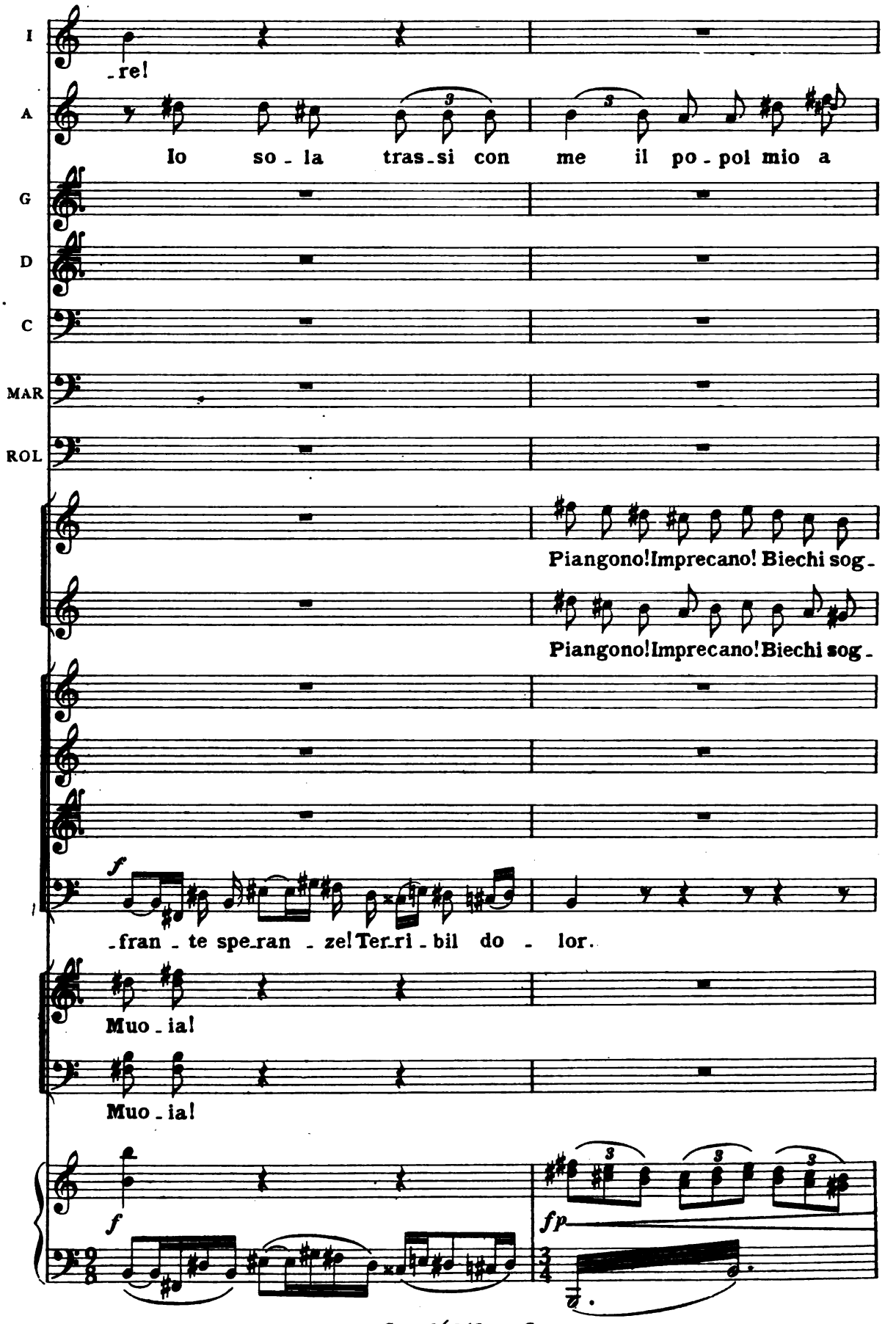

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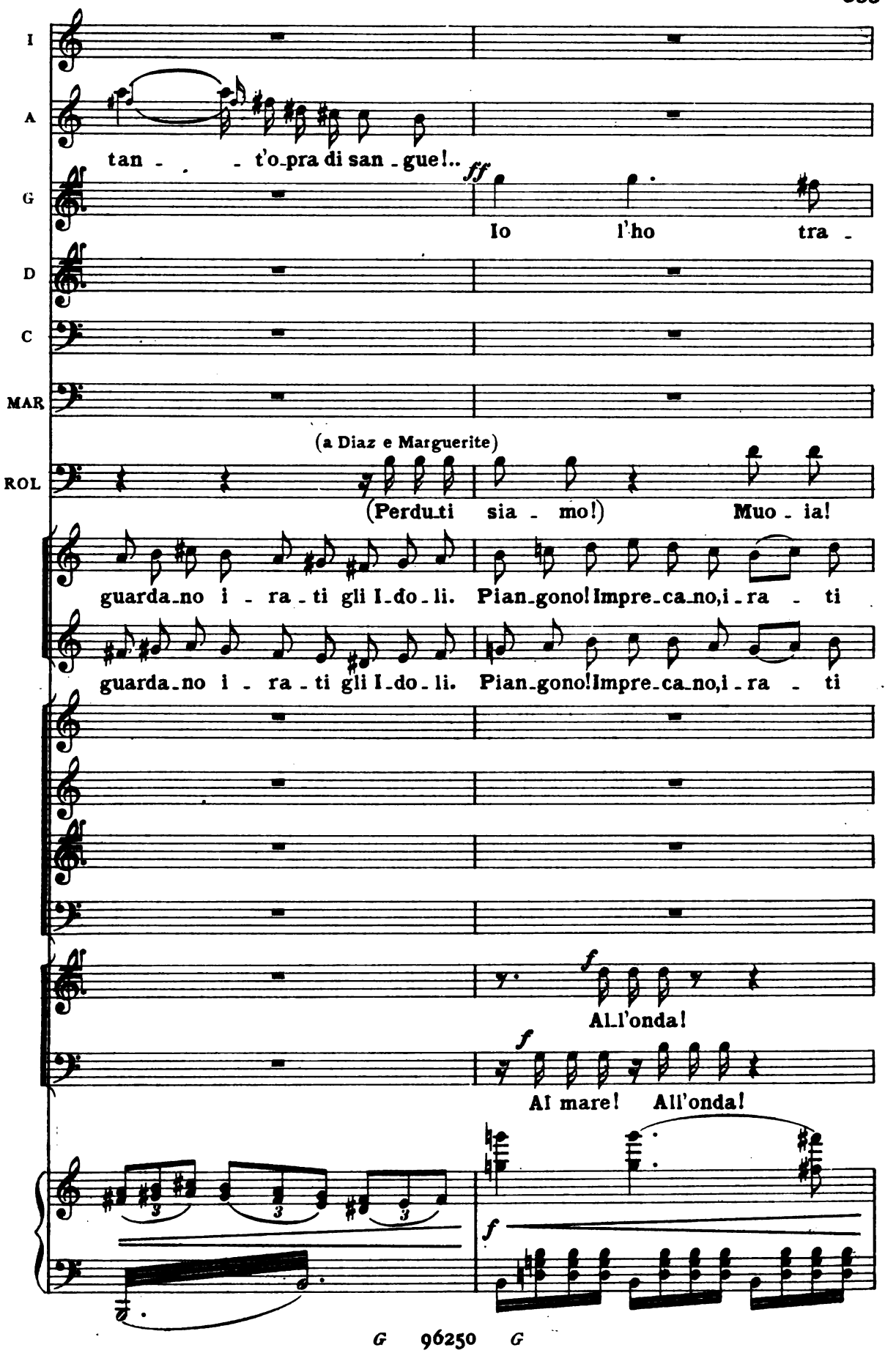

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I
A
G
D
C
MAR
ROL

E il suo bacio è la mor - - - - - - -

- di - - - - ta!!

gl'I - do - li.

gl'I - do - li.

f

La

A tut - ti mor - te!

Muo - ia affo - ga - ta!

Abbia lun - ga ago - ni - a!

A tut - ti

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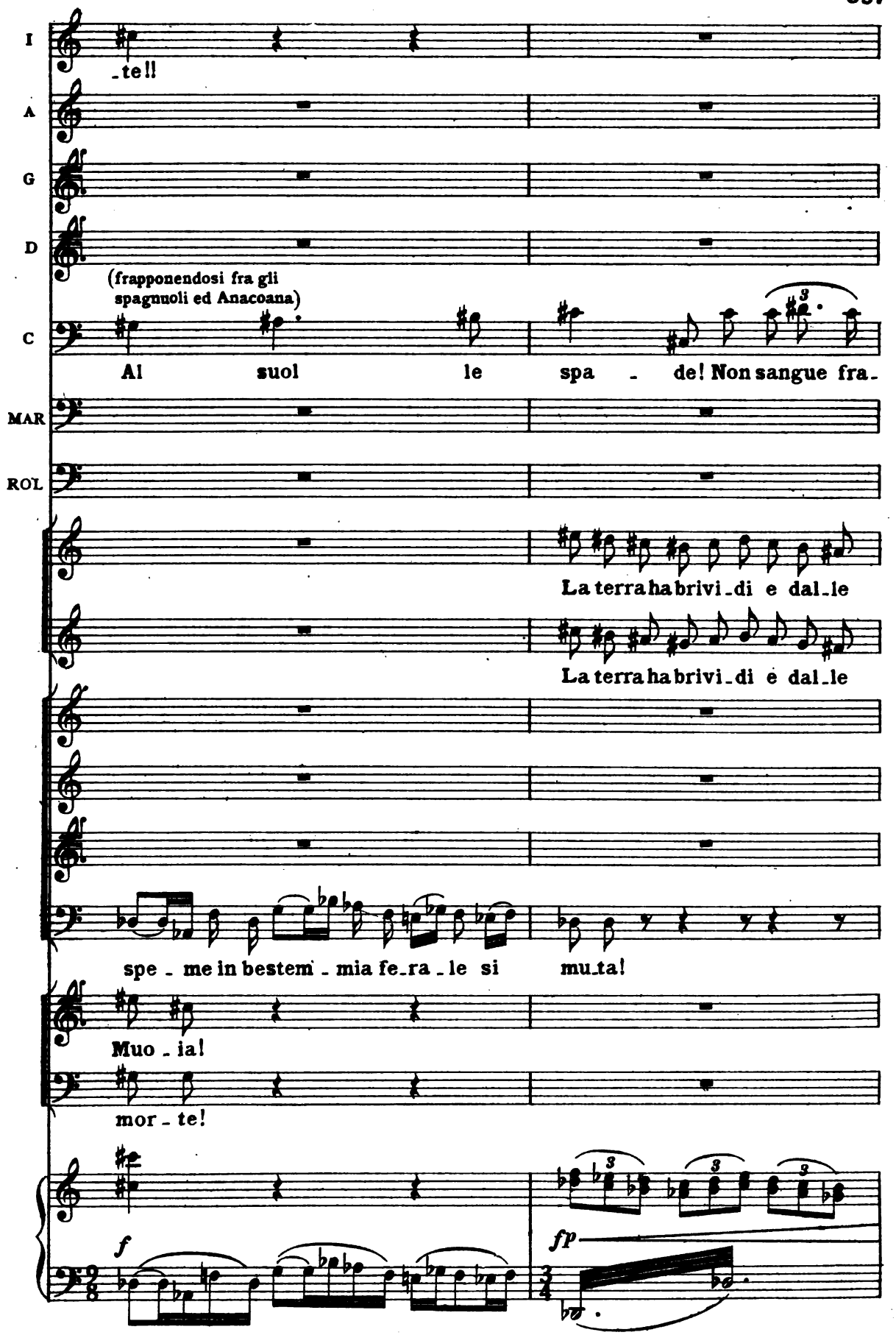

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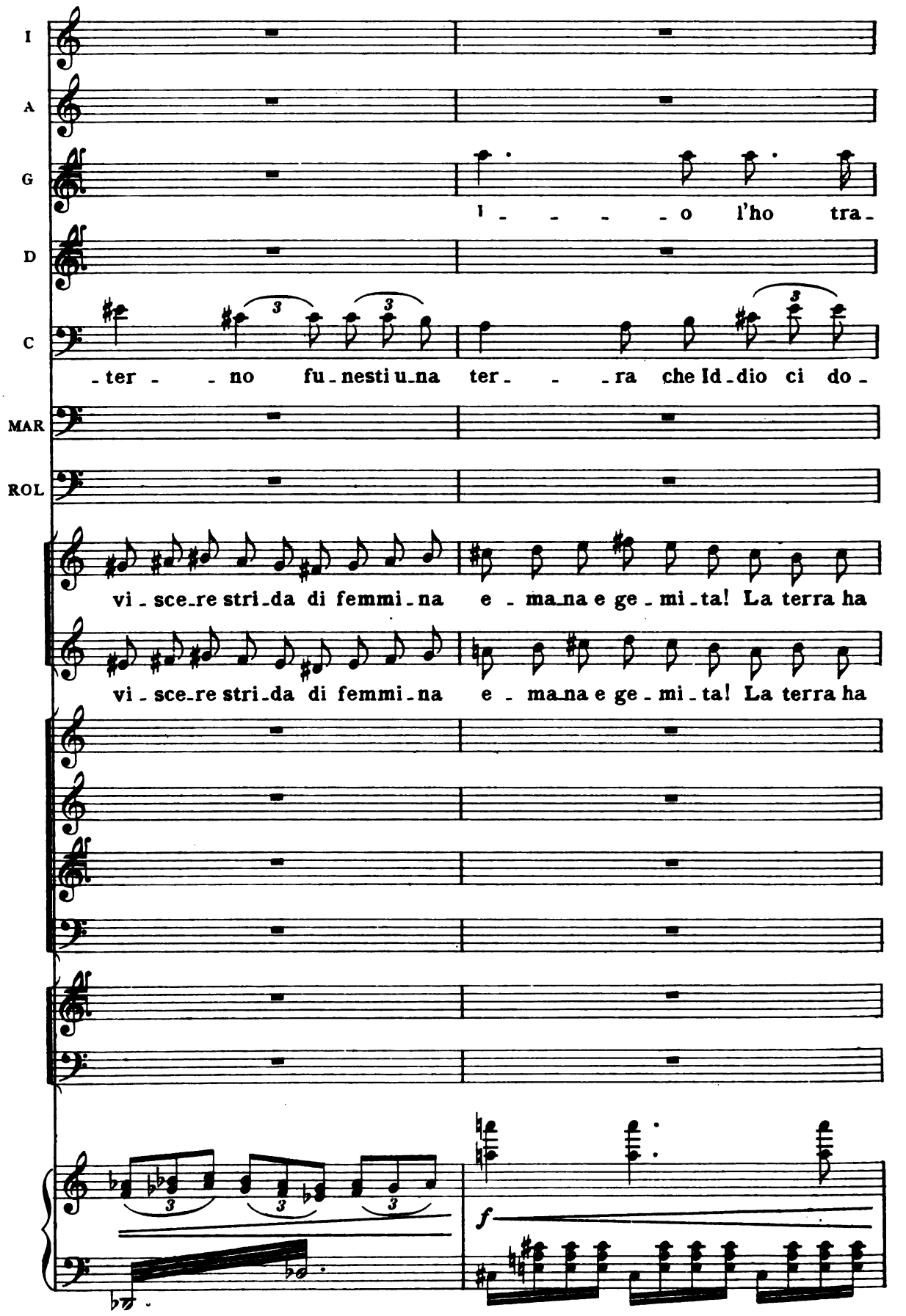

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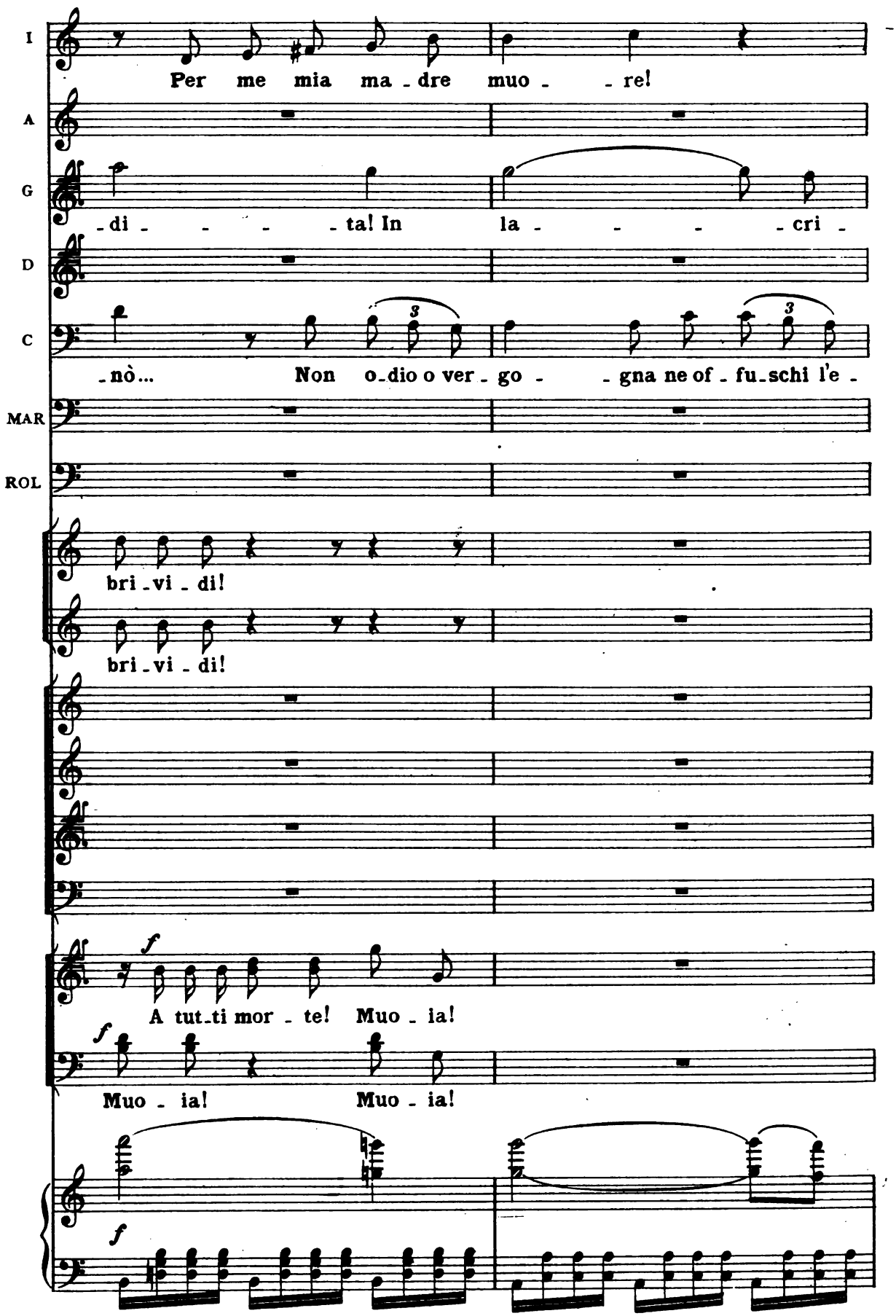

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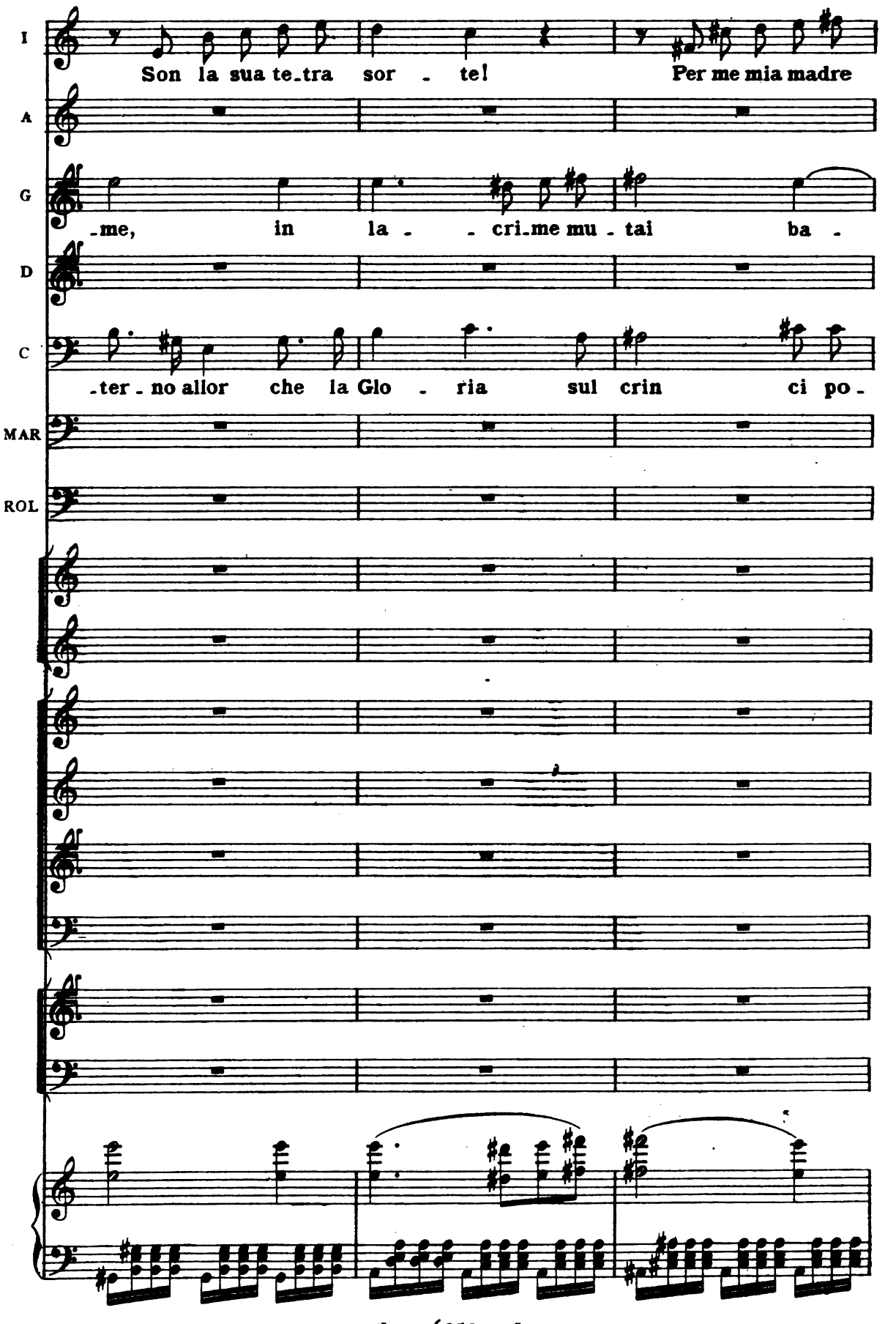

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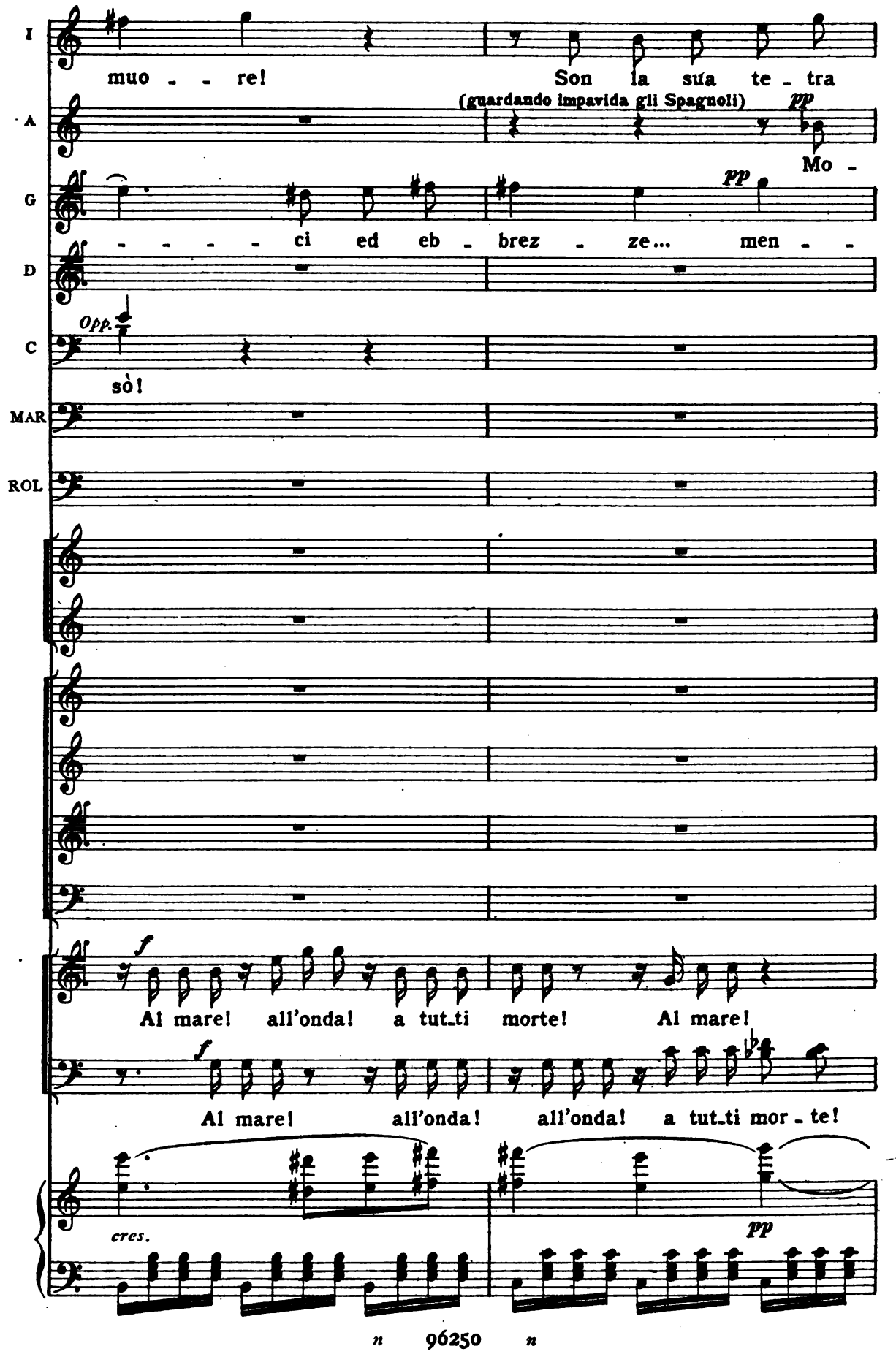

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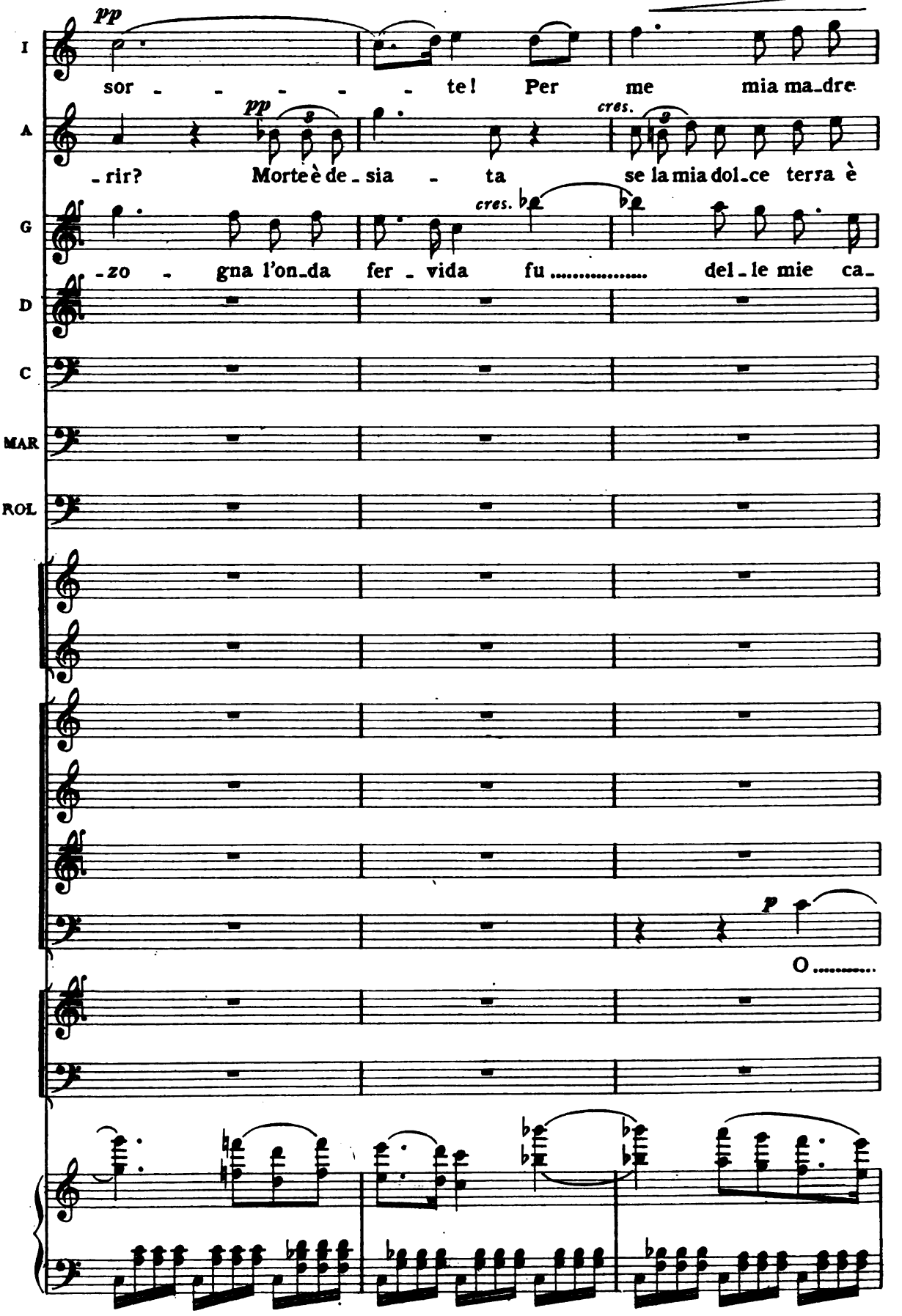

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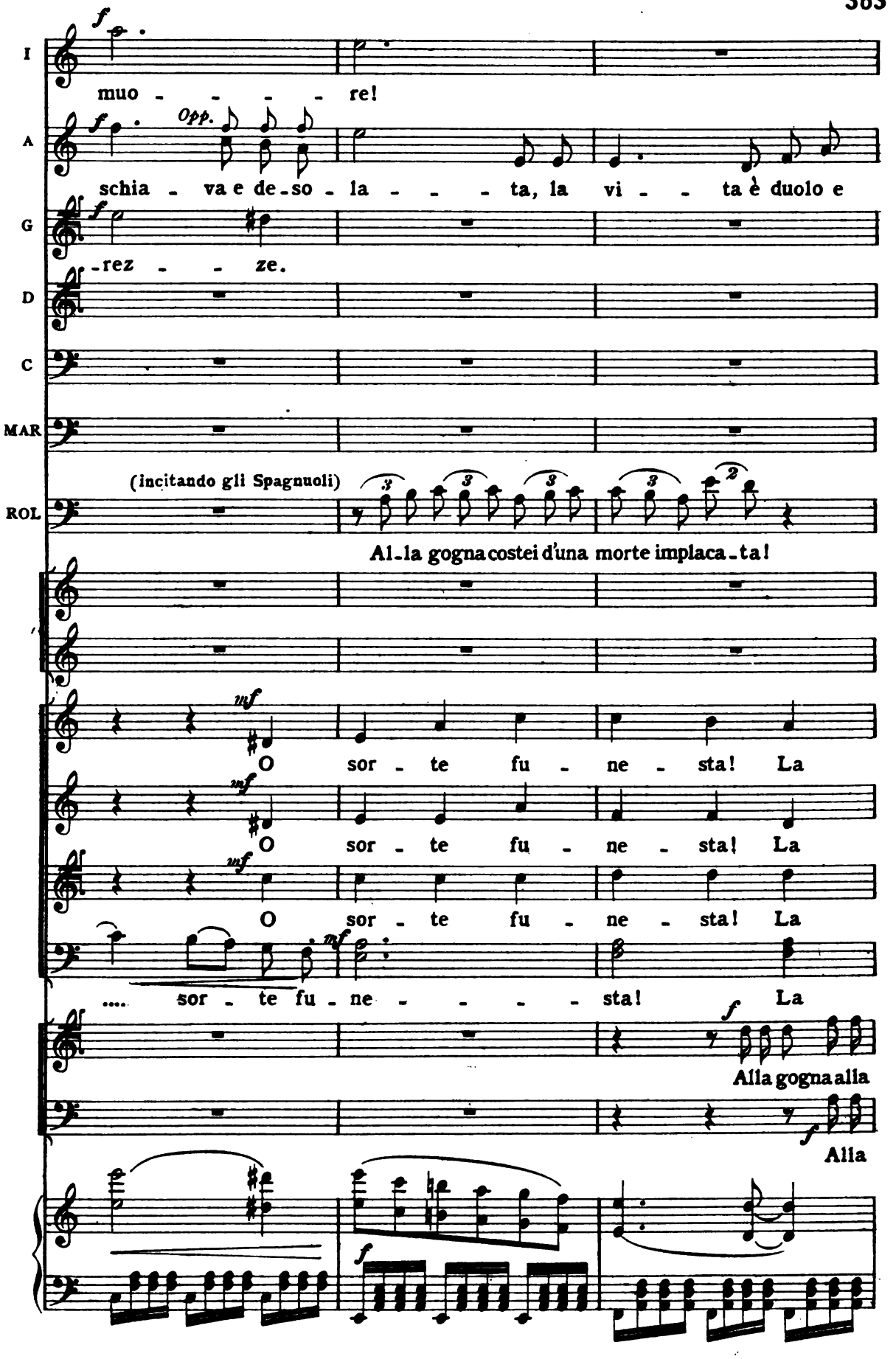

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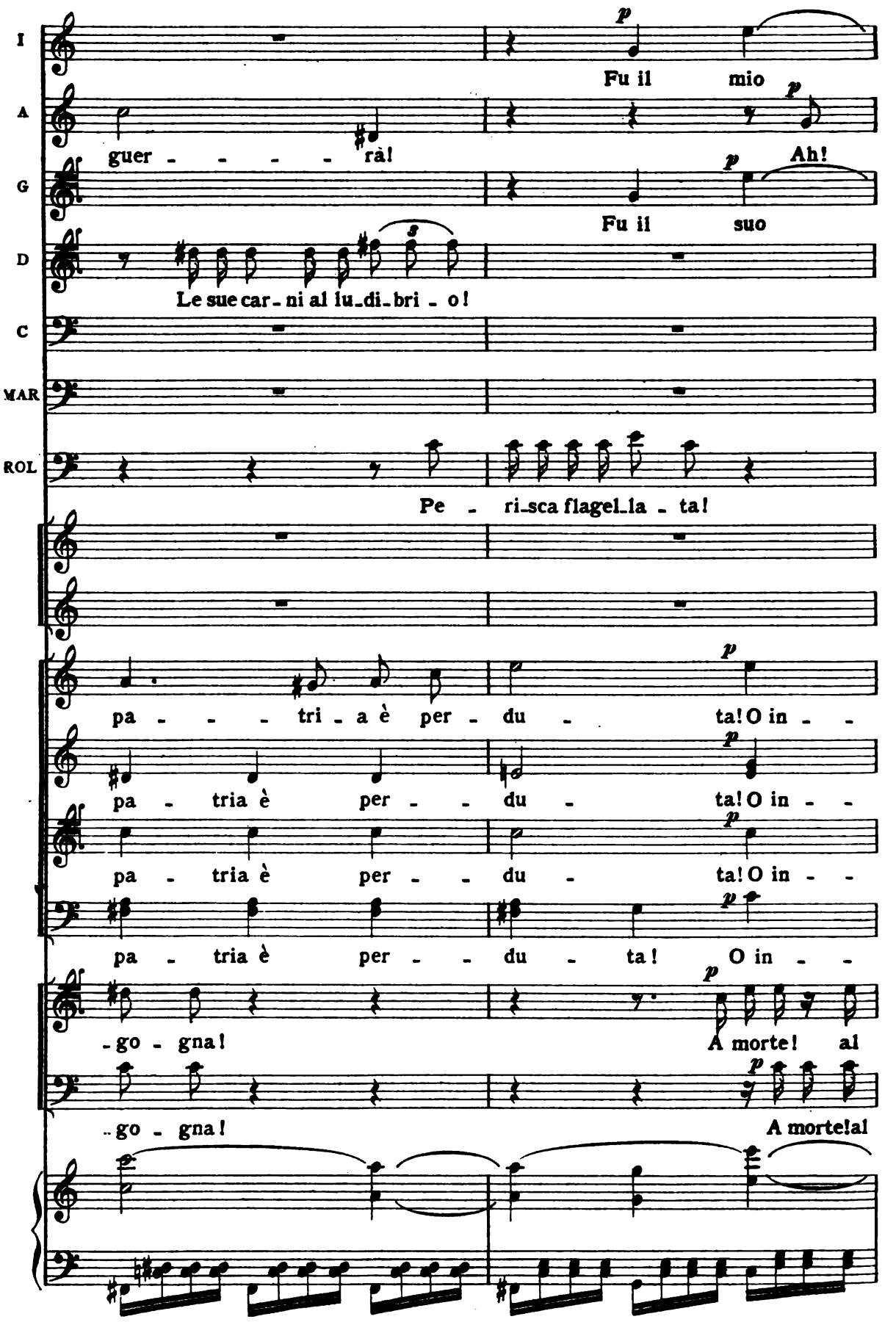

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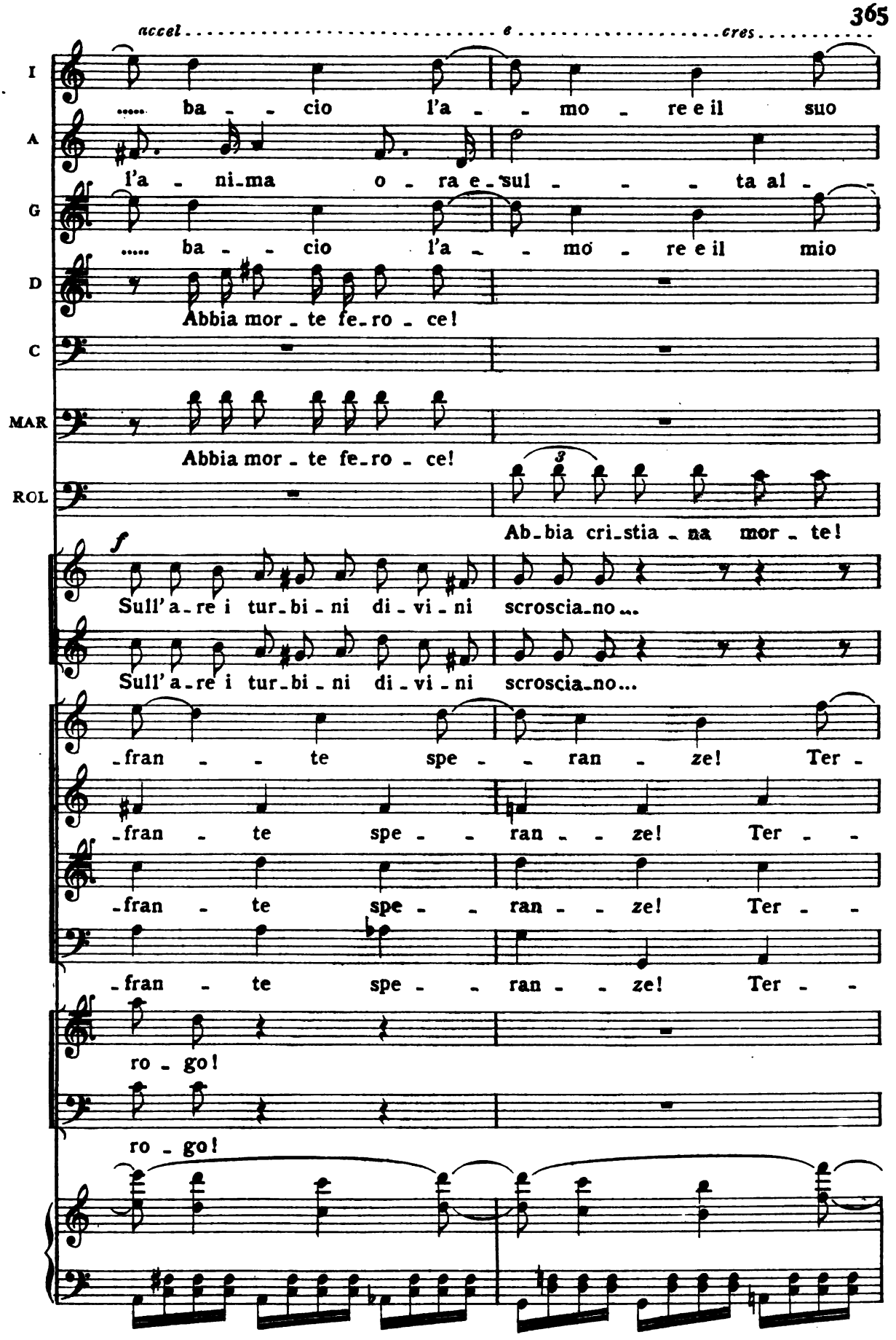

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a po

I ..... ba - cio è la ..... mor - te... per

A ul - - - ti - mo mar - tir...

G .... ba - cio è la ..... mor - te! Per

D Le verghe! Il

C

MAR Il ro-go!

ROL Muo - - ia sopra u-na cro - ce!

Pas-sa-no li - vi - de te-tre fan -

Pas-sa-no li - vi - de te-tre fan -

- - ri - - bil do - - lo - - re! La

-ri - - bil do - - lo - - re! La

-ri - - bil do - - lo - - re! La

-ri - - bil do - - lo - - re! La

Le verghe! Il

Il ro-go!

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I ..... me, per ..... me mi - - a

A Al - l'in - fi - ni - to af - fac - cia - si, bra - -

G .... me per me ..... su - - - - - a

D fuo - co! Sia lunga del morir, del mar-

C

MAR Sia lunga l'a-go-ni - a!

ROL

-ta - si - me!

-ta - si - me!

.... spe - me in be - - stem - mia fe -

spe - me in be - - stem - mia fe - -

spe - me in be - stem - mia fe -

spe - me in be - - stem - mia fe - -

fuo - co! Sia lunga del morir del mar-

Sia lunga l'a-go-ni - a!

cres.

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po

I: ma - - dre mia ..... ma - - - - dre

A: -mo - sa di mo - rir, all'- -

G: .... ma - dre, sua ma - - - - dre

D: -ti - rio la vi - a!

(cercancando di difendere Anacoana)

C: Al suo - - lo le

MAR: E dentro al fo-sco tempio le sue gen - ti chiu-

ROL: E dentro al fo-sco tempio le sue gen - ti chiu-

Sul-l'a-re i tur-bi-ni di-vi-ni scro - scia - no!

Sul-l'a-re i tur-bi-ni di-vi-ni scro - scia - no!

- ra - le si ..... mu - - ta s'am -

-ra - - le si mu - - ta s'am - -

-ra - - le si mu - - ta s'am - -

-ti - rio la vi - a!

E dentro al fo-sco tempio le sue gen - ti chiu-

cres.

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co

I .... muo - - - re! son la sua

A in - - - fi - ni - to af - fac - ciasi bra - -

G muo - - - re son la su - - a

D Col fuoco e colle fiam - me distruggiamo gl'Ido - li!

C spa - de!

MAR - diamo! Dentro al fosco

ROL - diamo! Dentro al fosco

Nell'e - tre pal - li - de pas - sa - no li - vi - de,

Nell'e - tre pal - li - de pas - sa - no li - vi - de,

- man - ta - no..... l'a - re di

- man - ta - no l'a - re di

- man - ta - no l'a - re di

- man - ta - no l'a - re di

Col fuoco e colle fiam - me distruggiamo gl'I - do - li!

- diamo! Dentro al fosco

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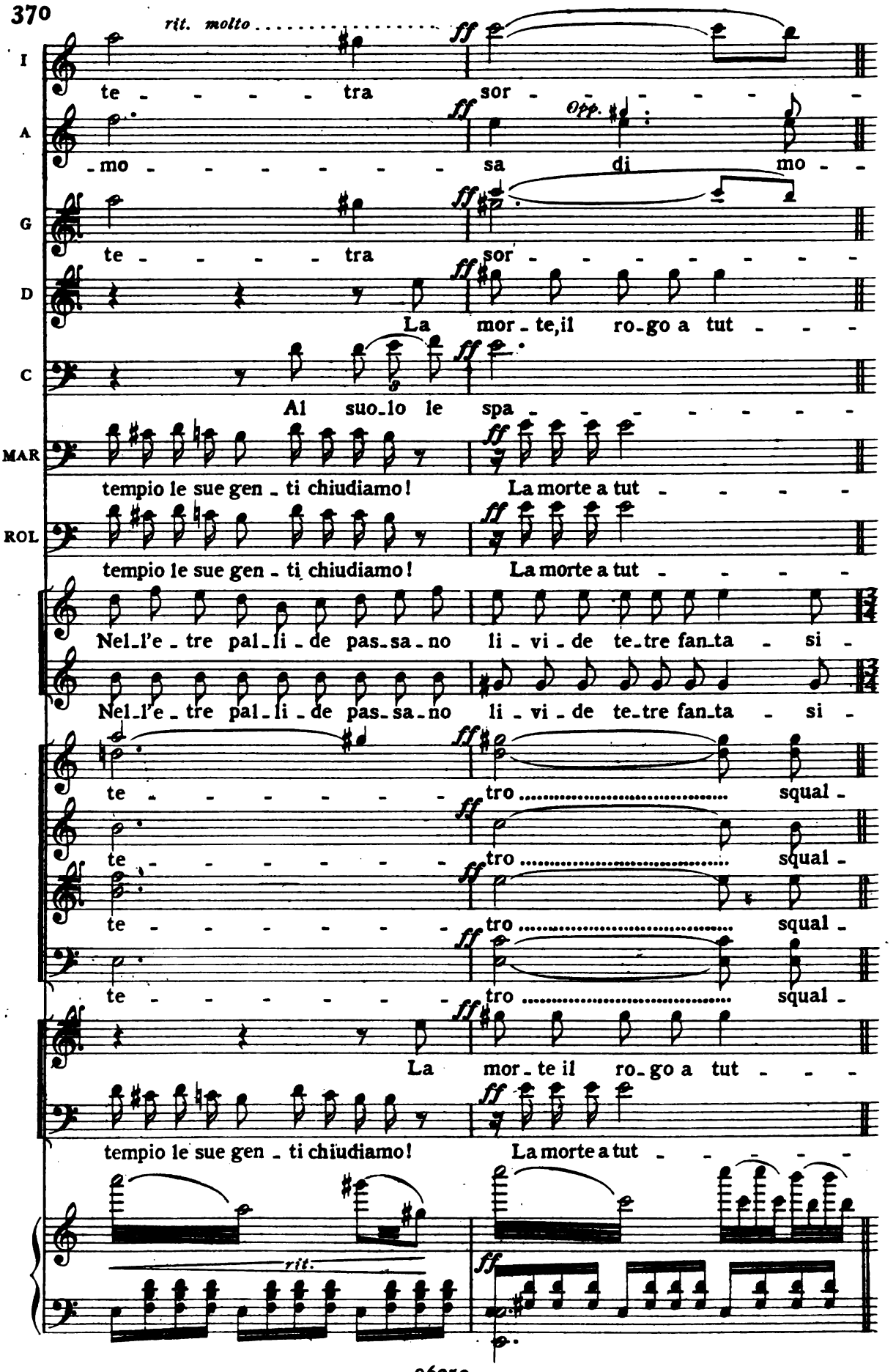

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♩ = 112 (I soldati eccitati dai frati e da Rolando fanno indietreggiare Colombo)

PIÙ MOSSO

I - te !!

A - rir !!

G - te !!

D - ti !!

C - de !!

MAR - ti !!

ROL - ti !!

- me !!

- me !!

- lor !!

- lor !!

- lor !!

- lor !!

- ti !!

- ti !!

ff *PIÙ MOSSO* ♩ = 112

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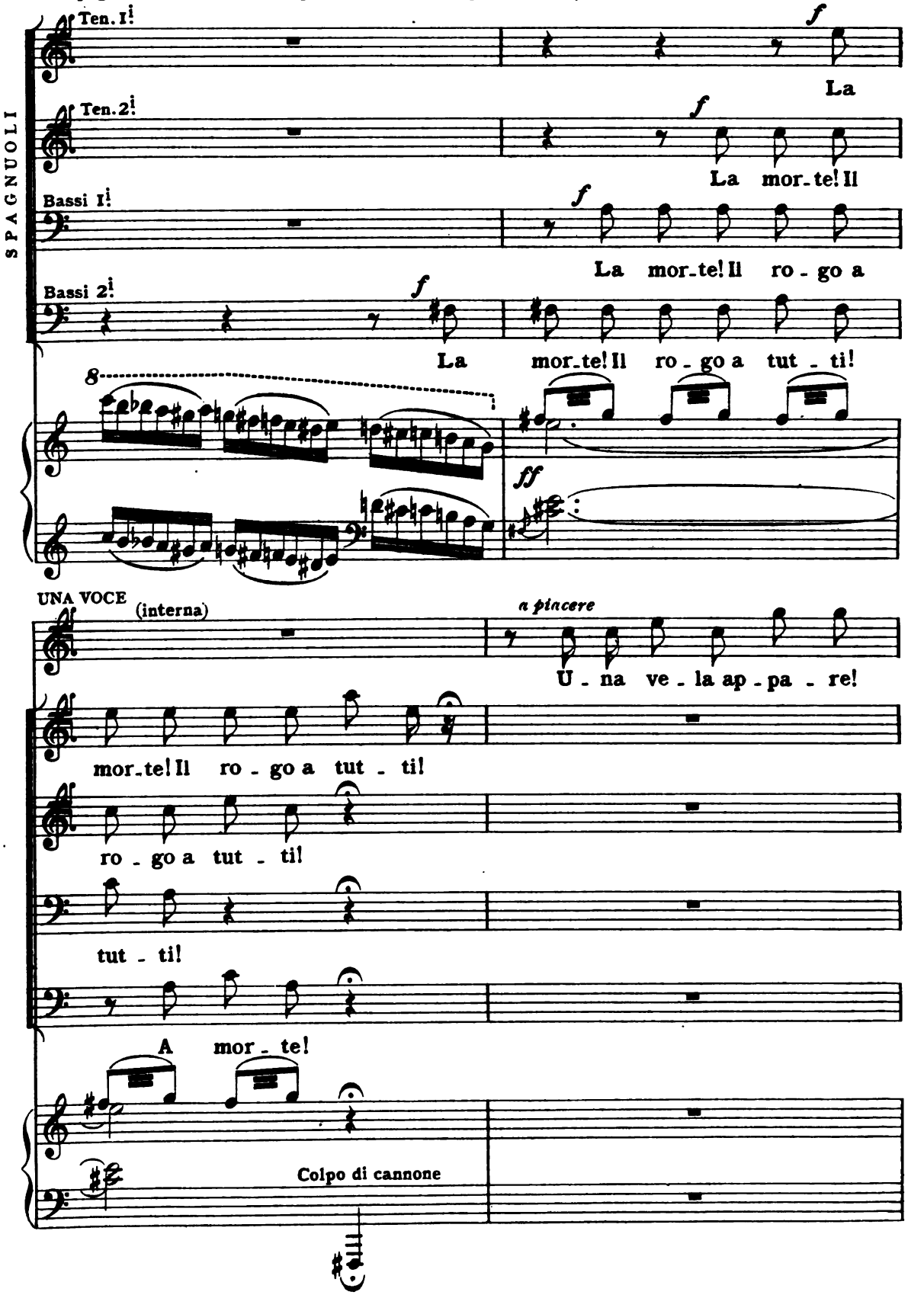
(Guevara afferra fra le sue braccia Iguamota e facendole scudo la porta presso al trono dove prima sedeva Colombo. Anacoana corre rapidamente e sfuggendo a Roldano sale sul tempio. I cacichi la seguono minacciosi, imponenti, in atto di difenderla dagli spagnuoli. Ascesa, i cacichi le fanno cerchio intorno. Gli spagnuoli, terribili, si assiepano intorno al tempio inveendo)



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(Gli Spagnuoli accorrono verso il fondo)

a tempo

♩. = 88

ALL.o MODERATO

E - merge! il ro - stro.... fuor de

Sor - ge!

Sor - ge!

È u - na ga - le - a!...

l'on - da.

Il ves - sil nei - le ve - le an -

È u - na ga - le - a!...

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VOCE DALLA NAVE

Ten. *f* Ar - ran - - ca! Ar - ran - - ca!

Bassi *f* Ar - ran - - ca! Ar - ran - - ca!

mf Or

- cor si ce - la.

f

f Ar - ran - - ca! Ar -

f Ar - ran - - ca! Ar -

2 2 ec - co..... che si sno - da!

p *f*

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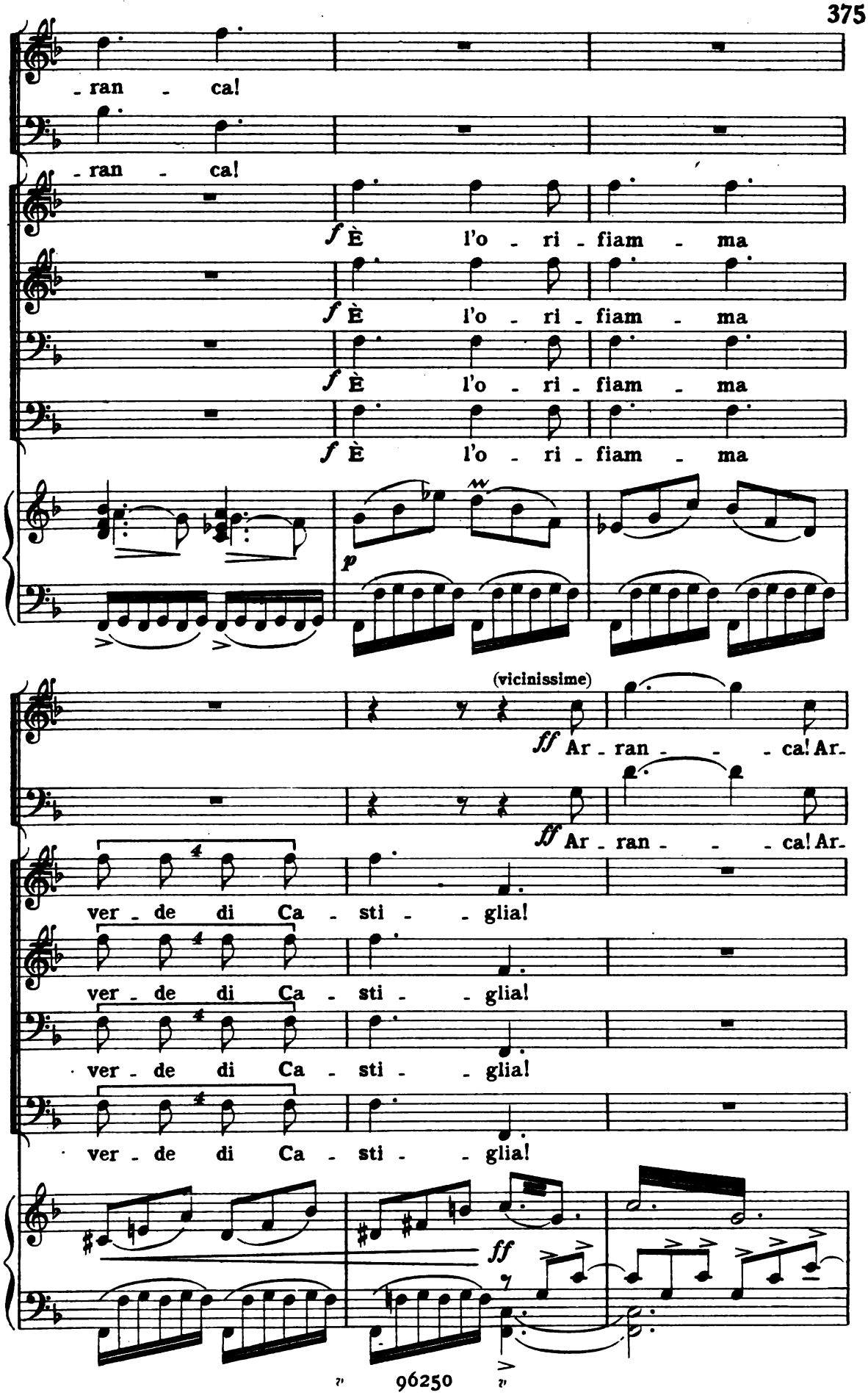

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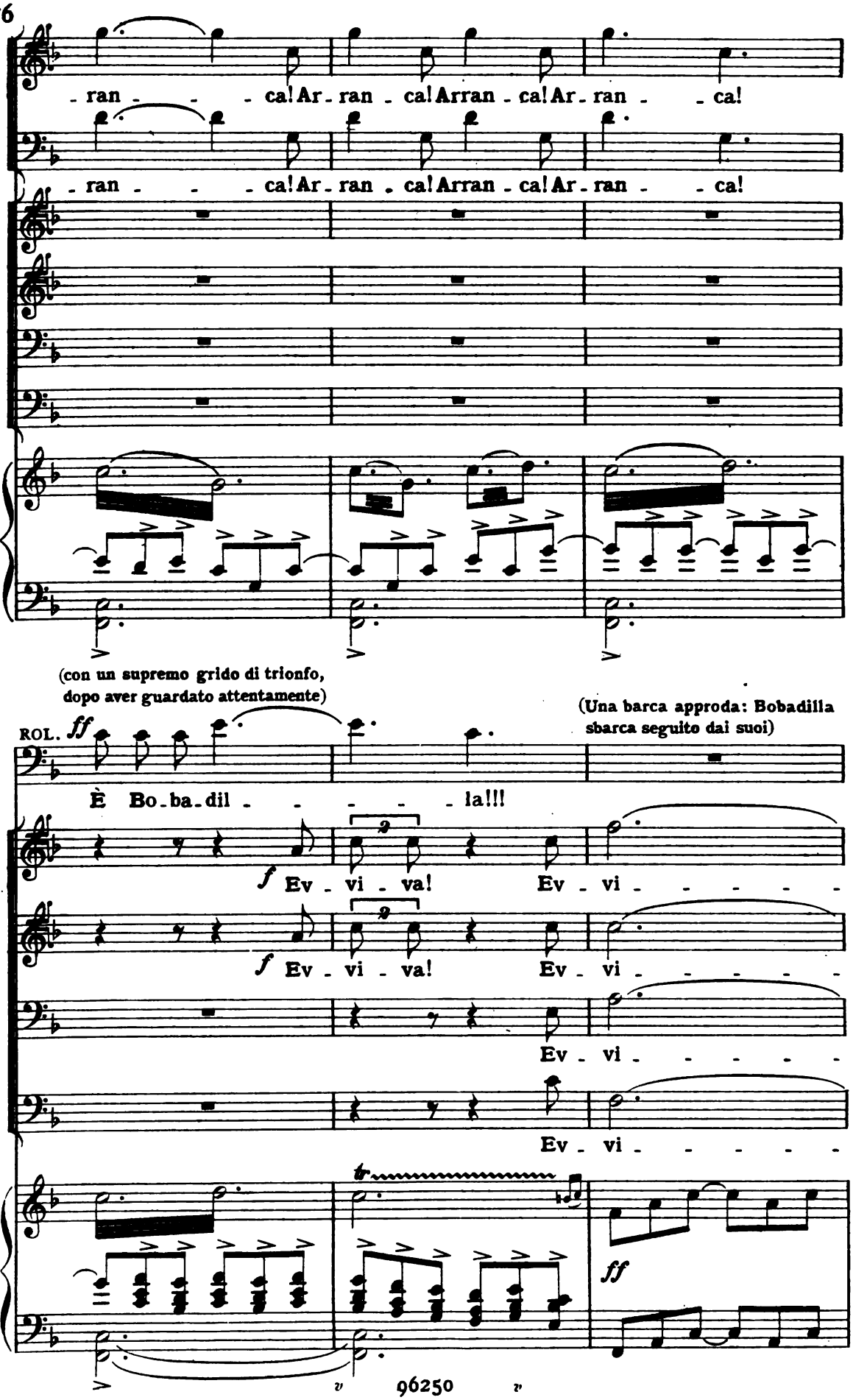

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va!

va!

va!

va

ff

SCENA III.

LARGO

ff ♩ = 69

BOBADILLA

Go-

p

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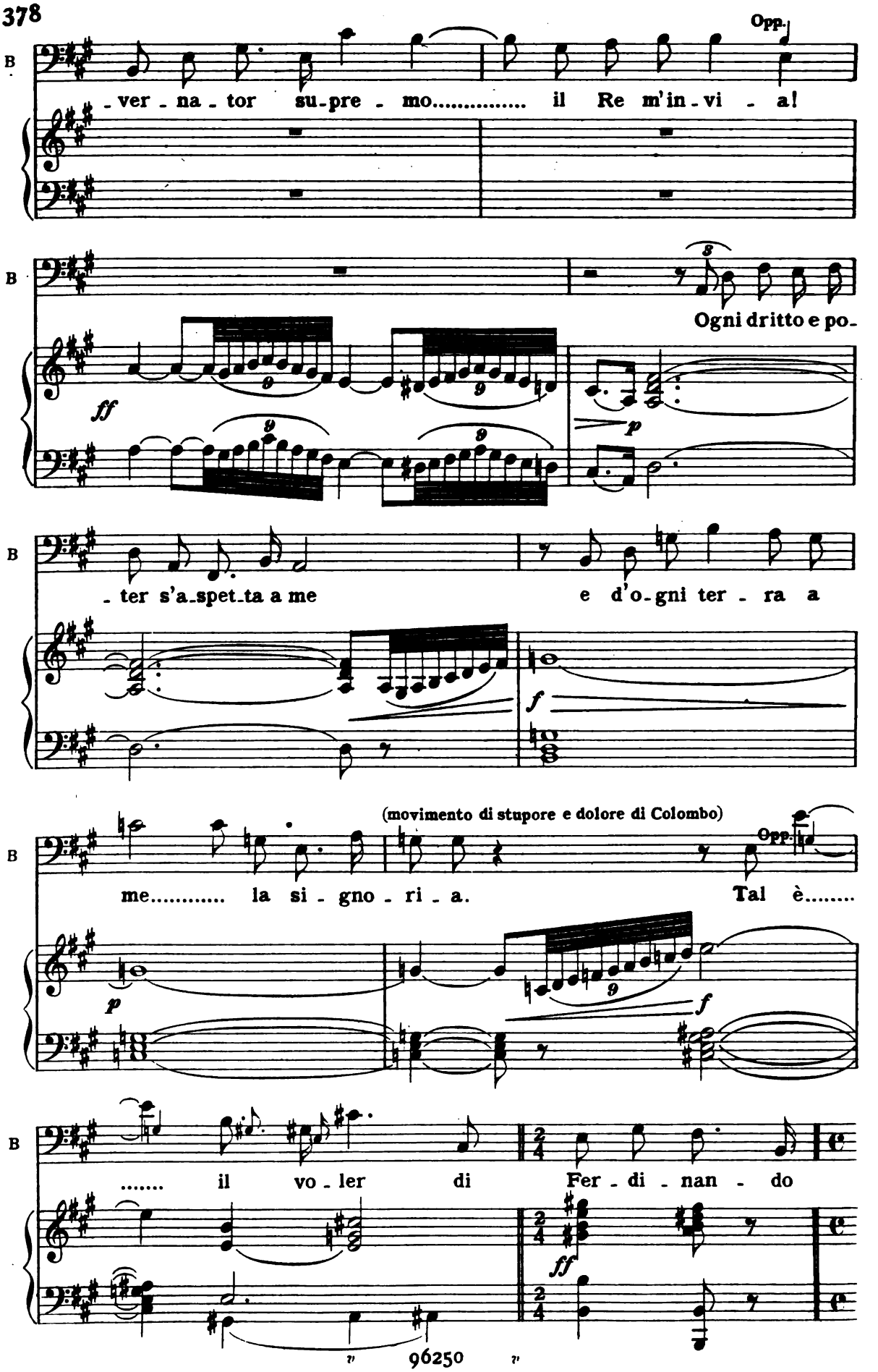

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(Si fa un profondo silenzio. Tutti gli sguardi sono fissi in Colombo che, pallido, a stento trattiene e doma la sua meraviglia a quest'offesa di dubbio e di diffidenza che gli viene dal Re)

B

Re!

ff

(padroneggiandosi e inchinandosi a Bobadilla)

COL.

In te sa-lu-to il vo-

rit. molto

p a tempo

C

-ler del mio Re!..... Nel-la tua man rasse- -gno il mio poter.

p

(scambia alcune parole sommesse con Diaz e Marguerite, indi si avanza verso Bobadilla, così da occupare la scena di fronte a Colombo)

ROL.

pp

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AND.te MAESTOSO ♩ = 80

(drammatico e declamato)

ROL.

Con_qui_sta _ to con o _ ro e san_gue i_spa _ _ _ _

AND.te MAESTOSO

f

ROL

_ no co _ stui, costui a_gogna un tro _ _ no!..

f

ROL

Que_sta ter _ _ _ ra tom_ba per noi,.....

f

(un lungo mormorio accoglie le parole di Roldano)

ROL

..... è per quest'uo_mo un re _ _ gno!

f

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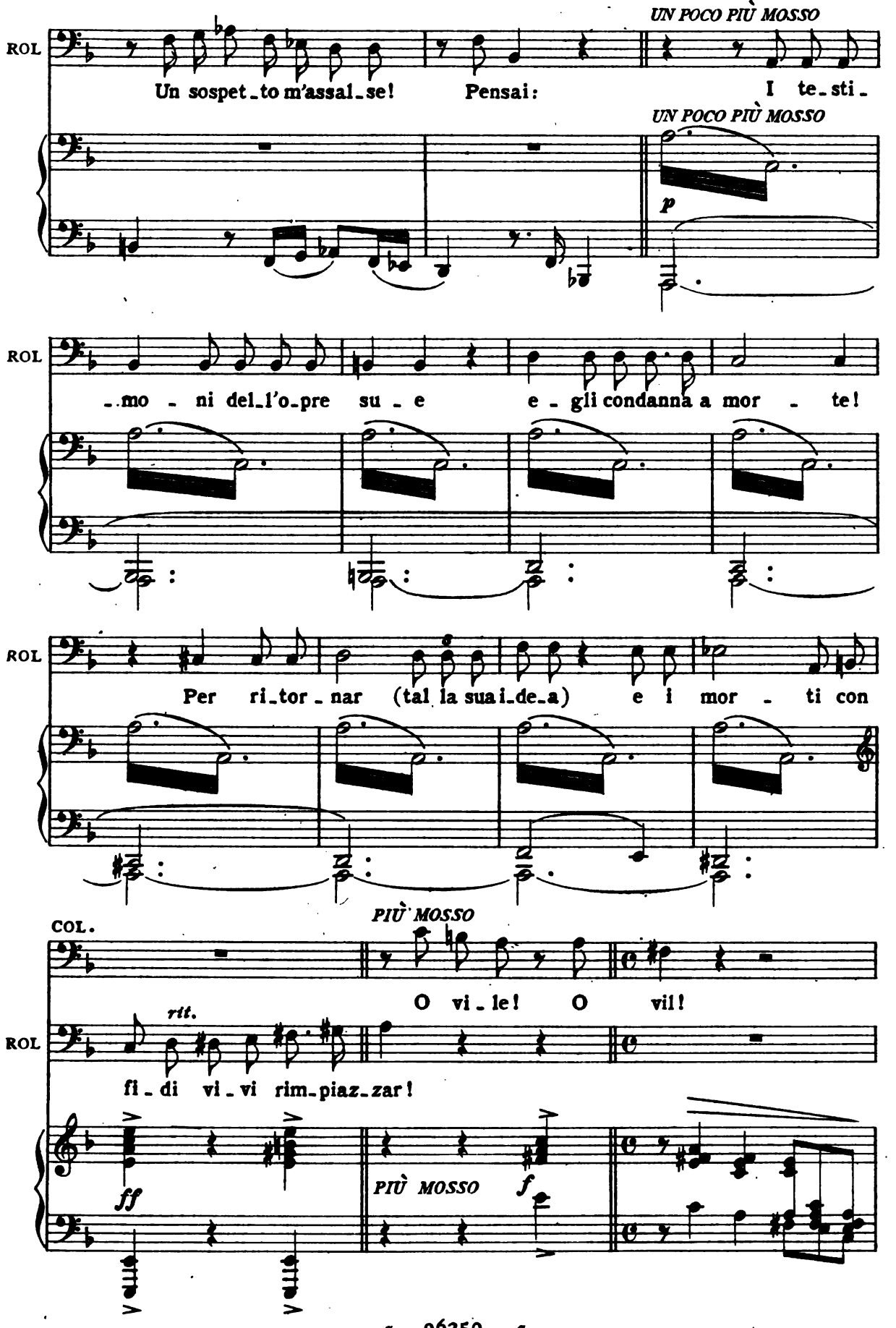

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(ai soldati) (a Robadilla)

C E voi ta_ce_te? Ei men_te!..

pp

C Per_chè que_sto si_len_zio? Ho con_tro

Opp. mente!...

C tut_ti? Son dunque un tradi_tor? Ei men_te!.. mente!..

Ch'e_gli v'ac_cen_ni un fat_to! Un fat_to! Un fat_to!

C Ch'e_gli v'ac_cen_ni un fat_to! Un fat_to! Un fat_to!

f

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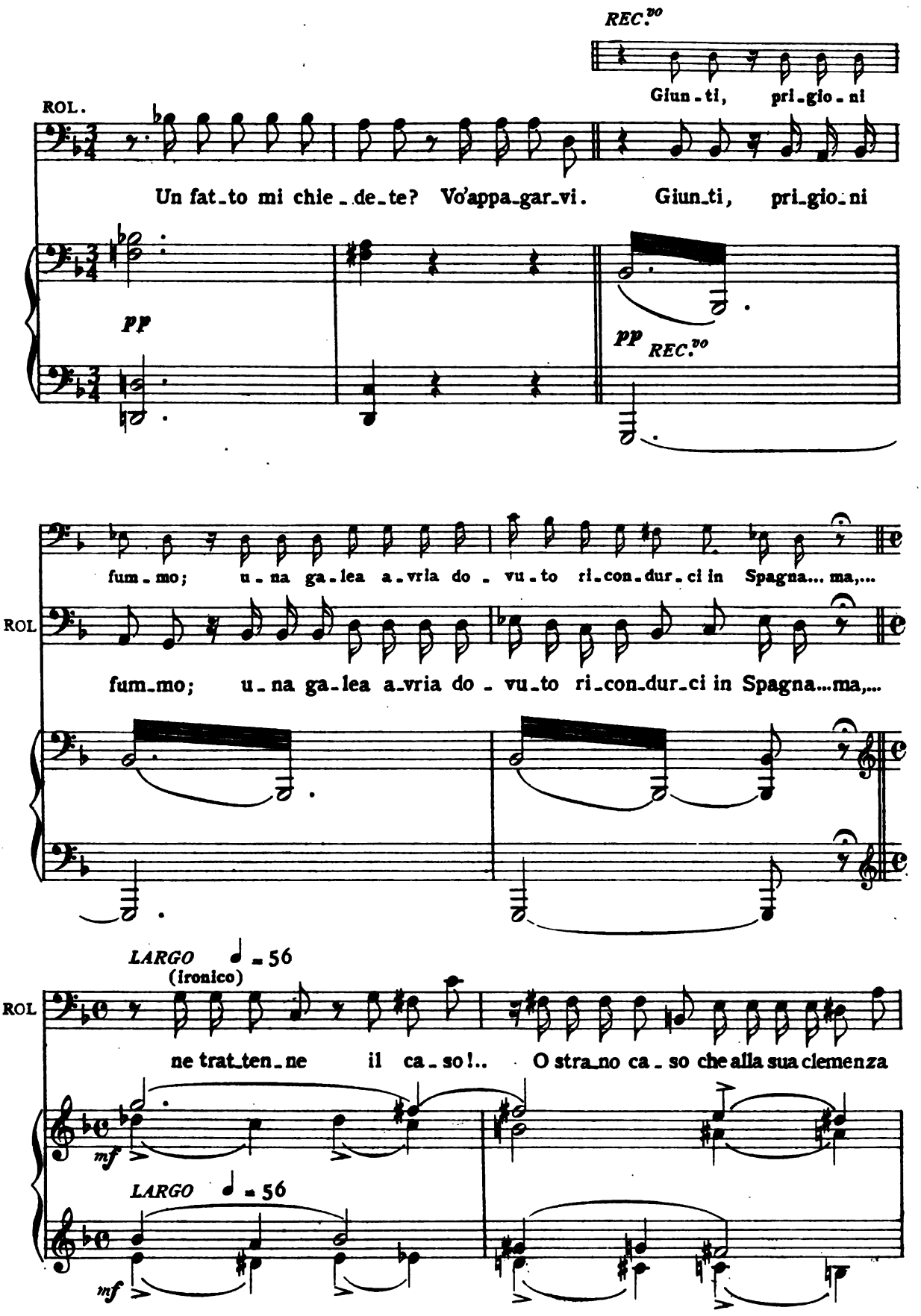

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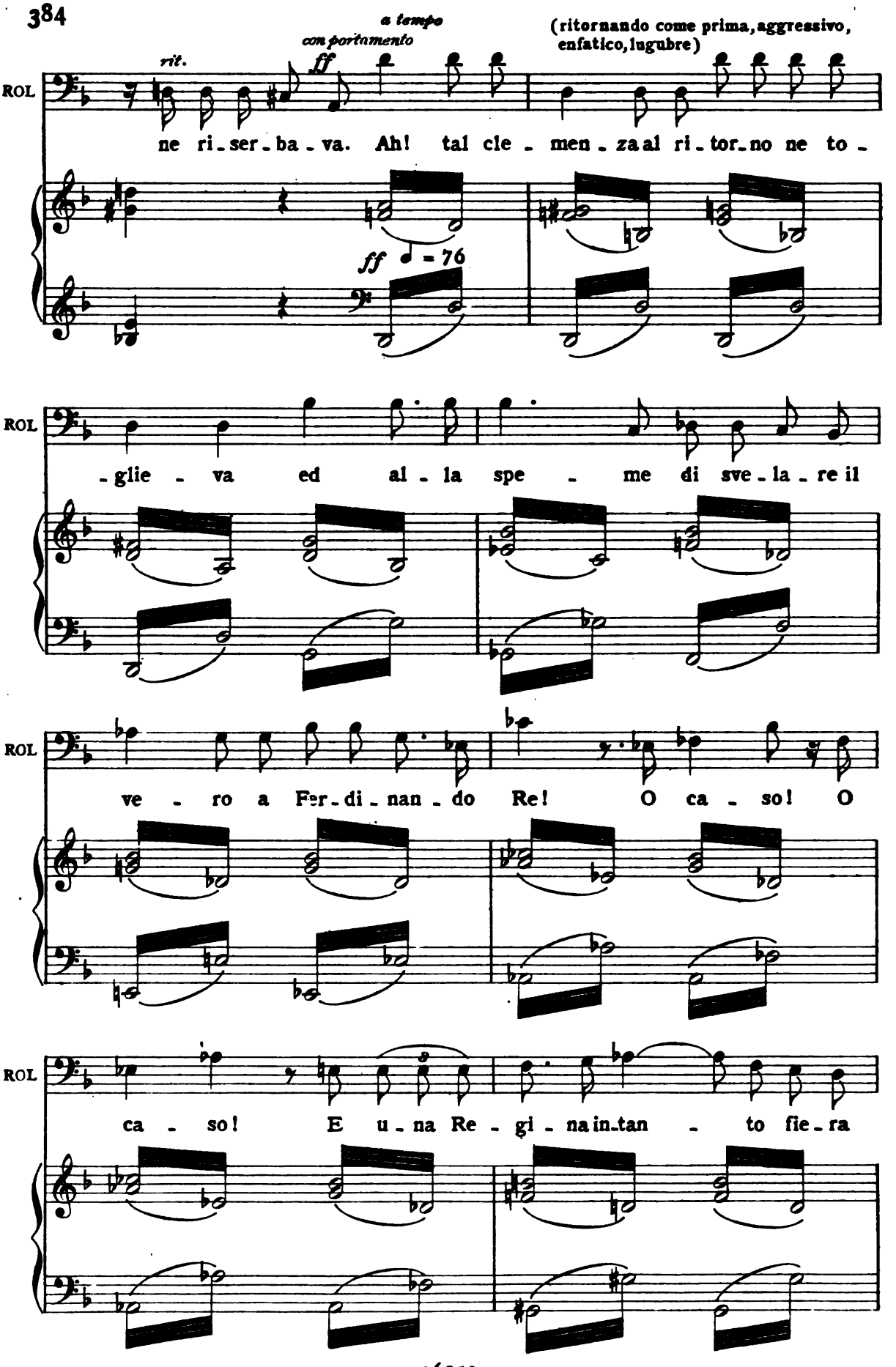

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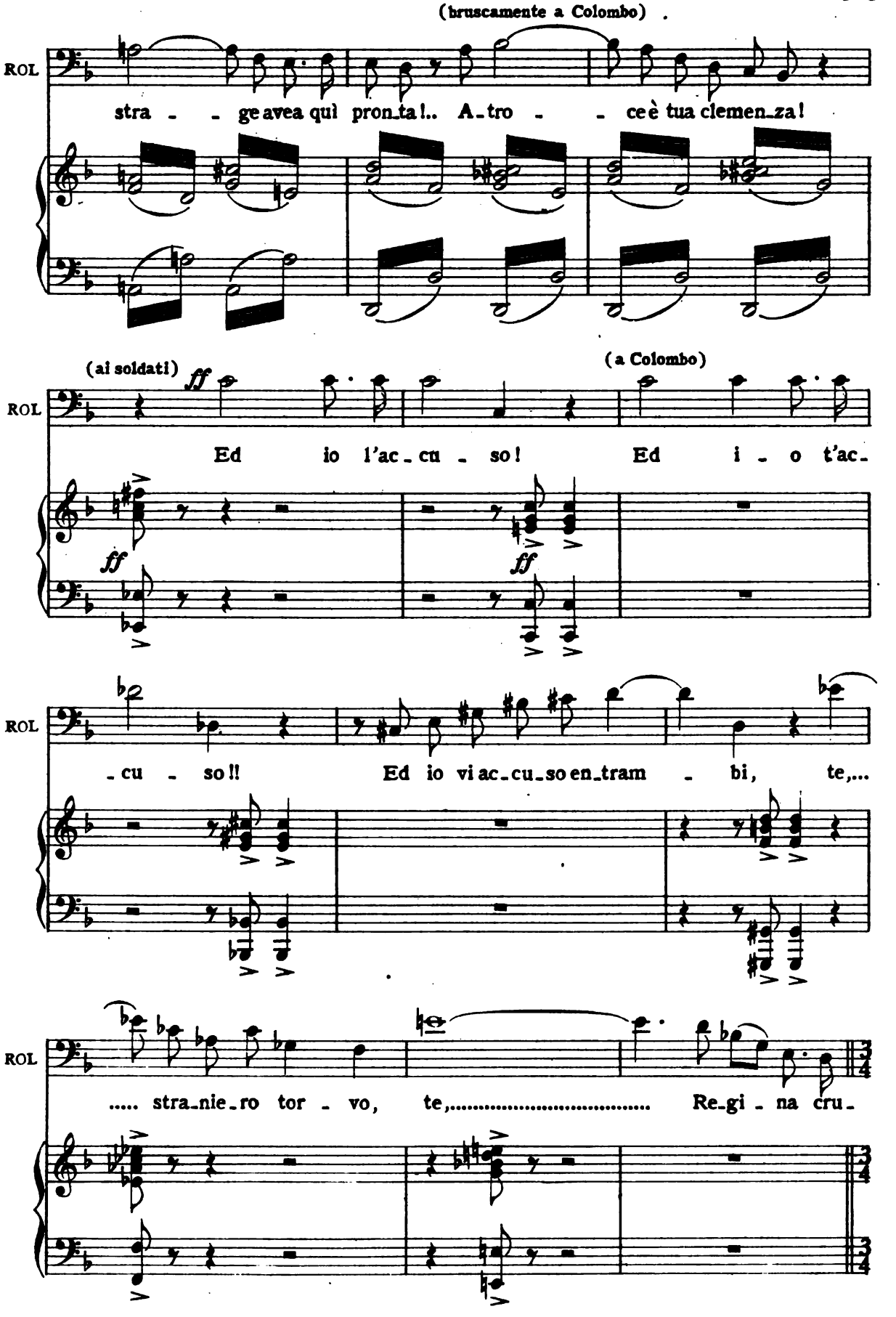

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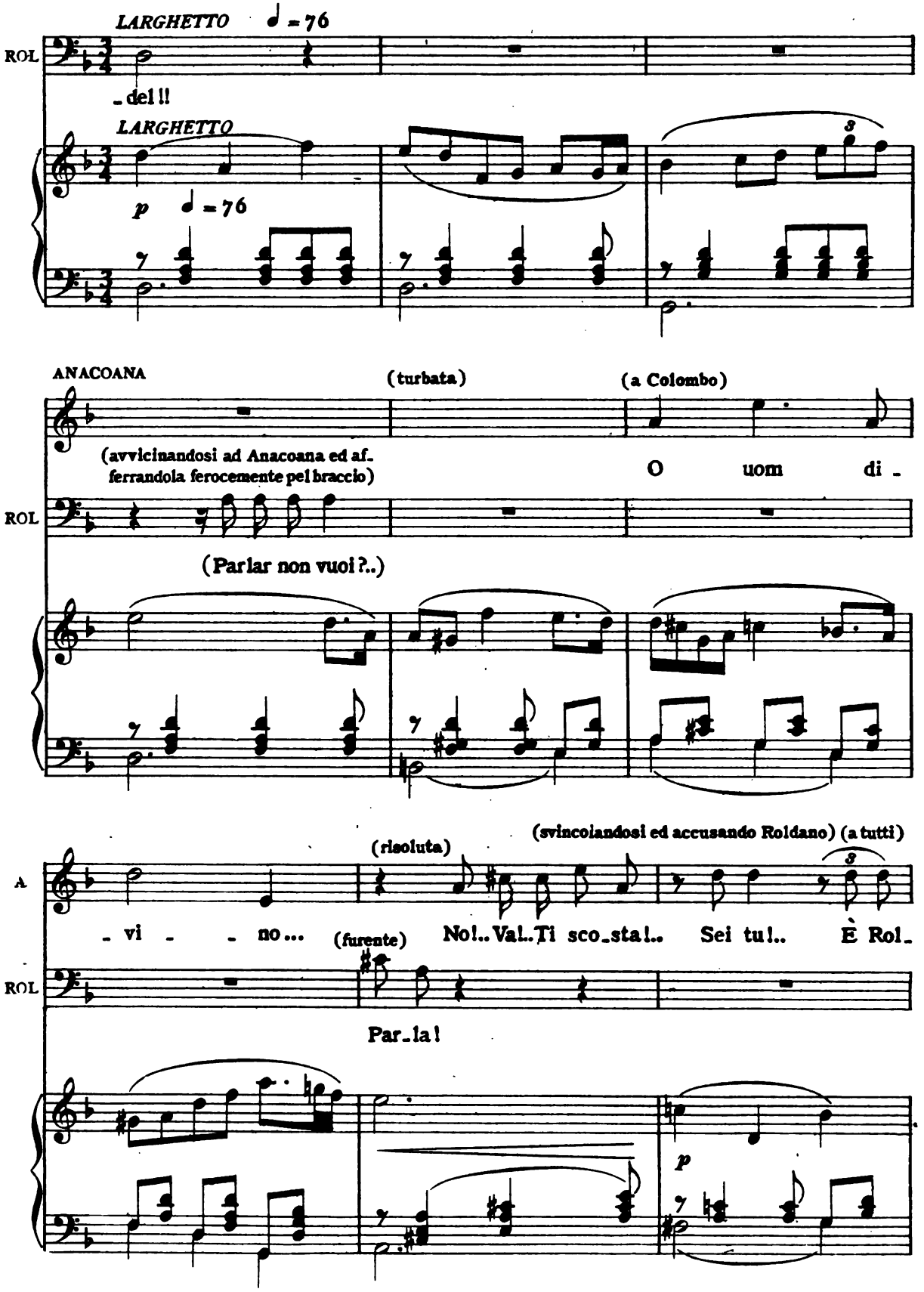
(Anacoana che a tutta prima si è avanzata risoluta verso Colombo, quando essa è giunta dinanzi a lui e che i suoi occhi si sono incontrati nello sguardo dolce e rassegnato di Colombo, come affascinata le cade ai piedi.)



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A

-dan...

(rapidamente leva il pugnale e ferisce alla gola Anacoana,additandogli Colombo)

ROL

Coll'occhio egli l'af-fa-sci-na... ed io l'incanto infrango!..

IGUA. ALL.o (accorrendo presso la madre che cade al suolo)

Ah! O ma-dre!o ma-dre!..

ROL

ALL.o

Bacio la sacra inse-gna...

ff

p

COL.

REC.vo (a Bobadilla)

Va!..Tu ti danni! In te con-fido! Giu-dica!

ROL

è il ver... Lo giuro!

f

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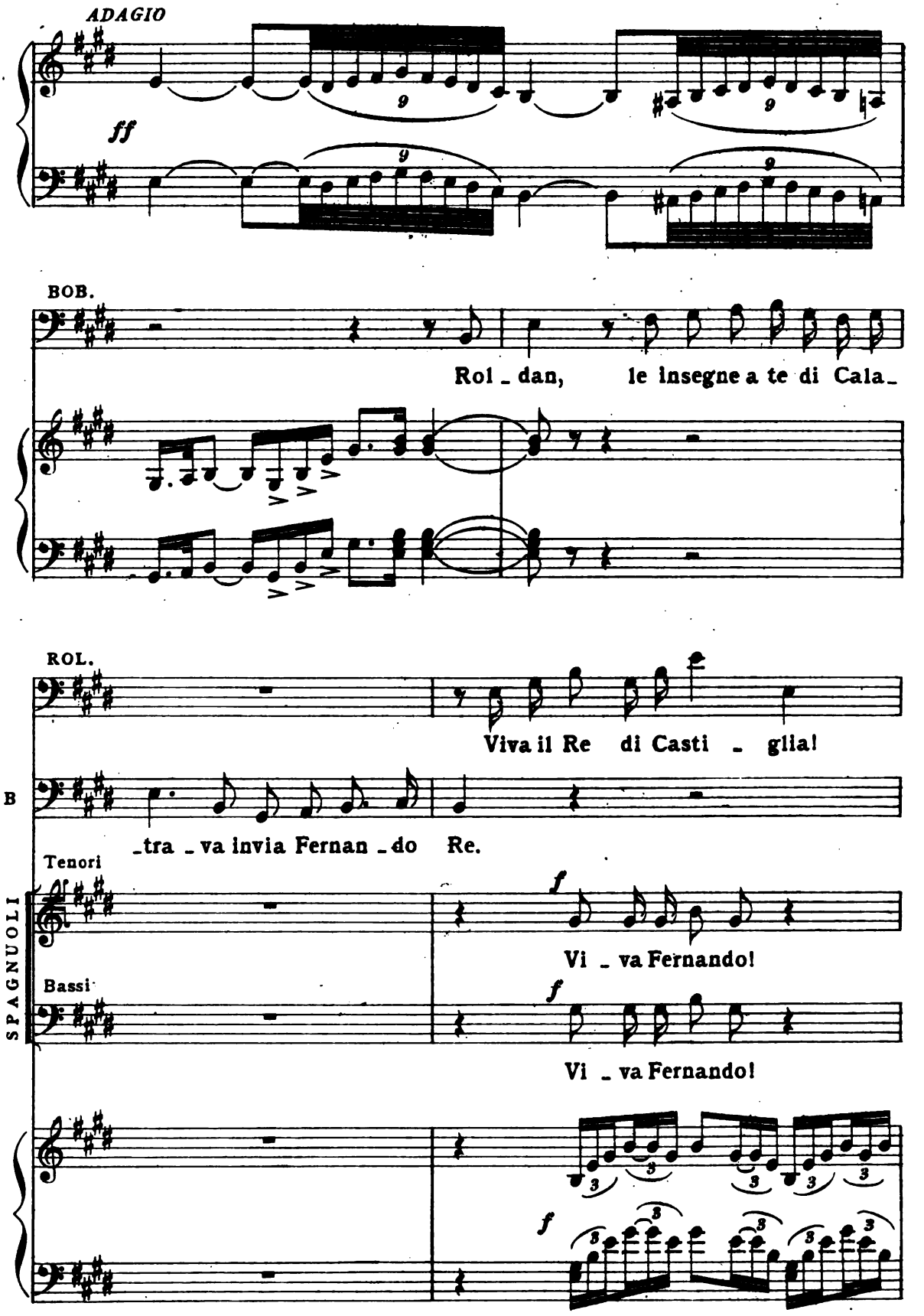

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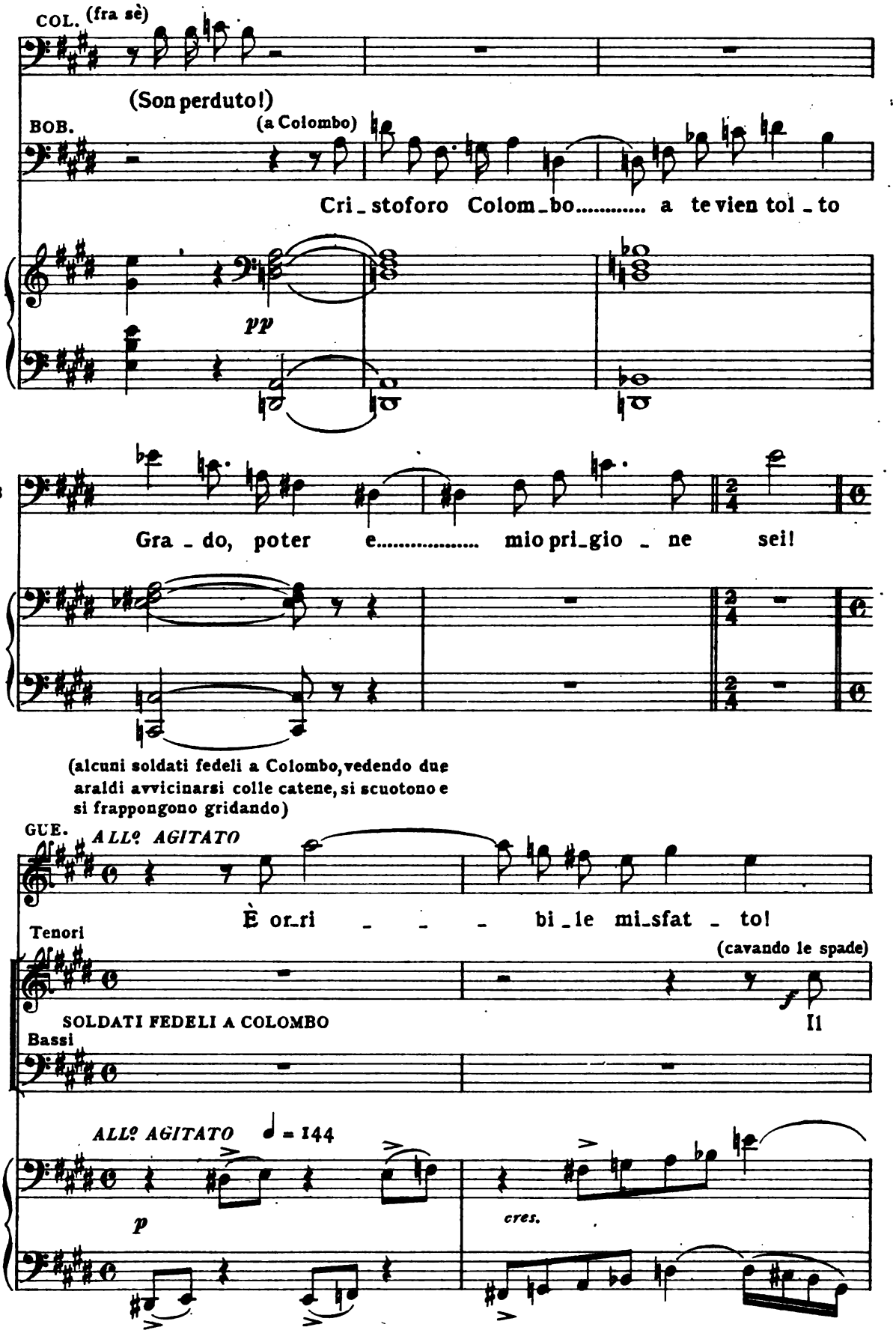

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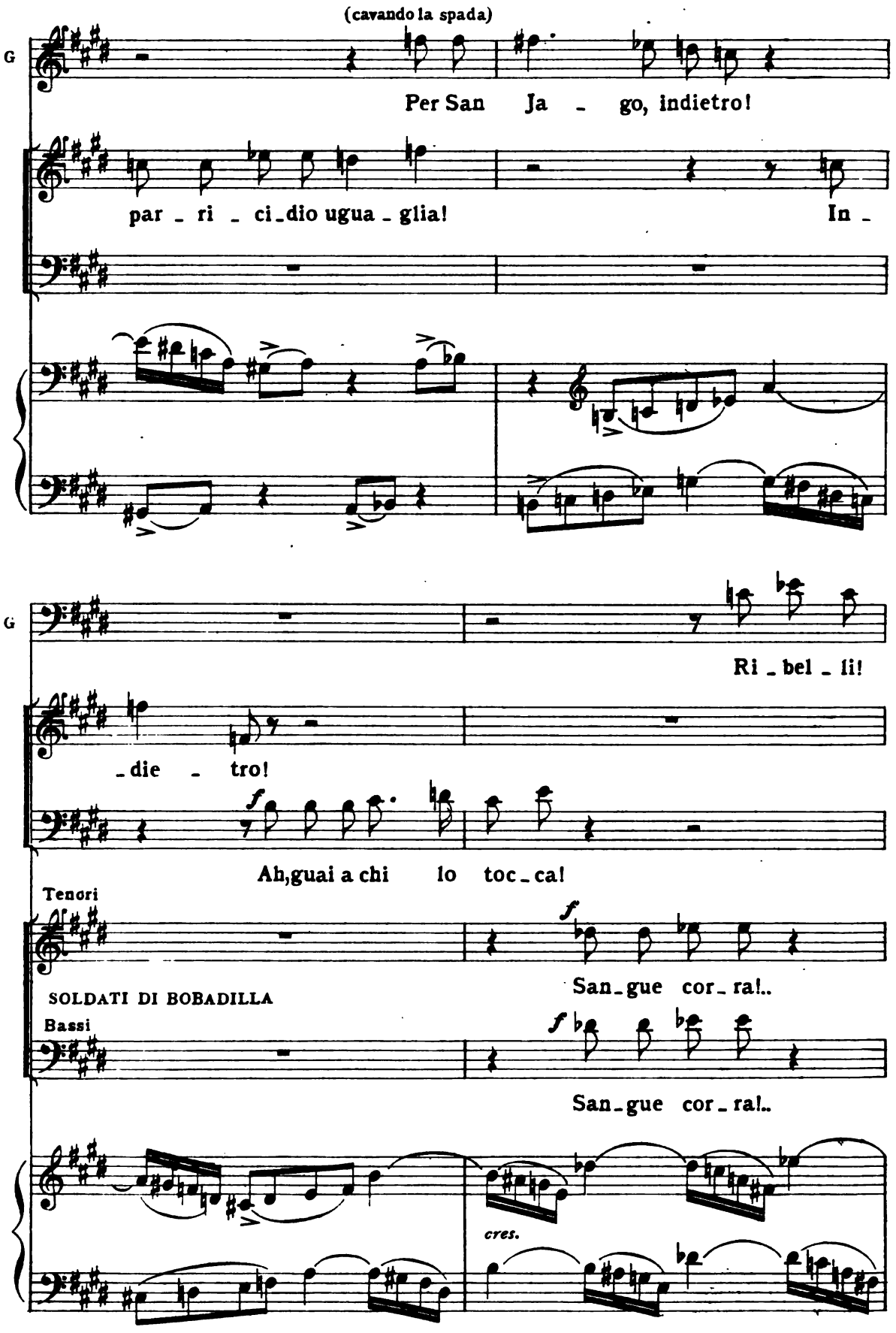

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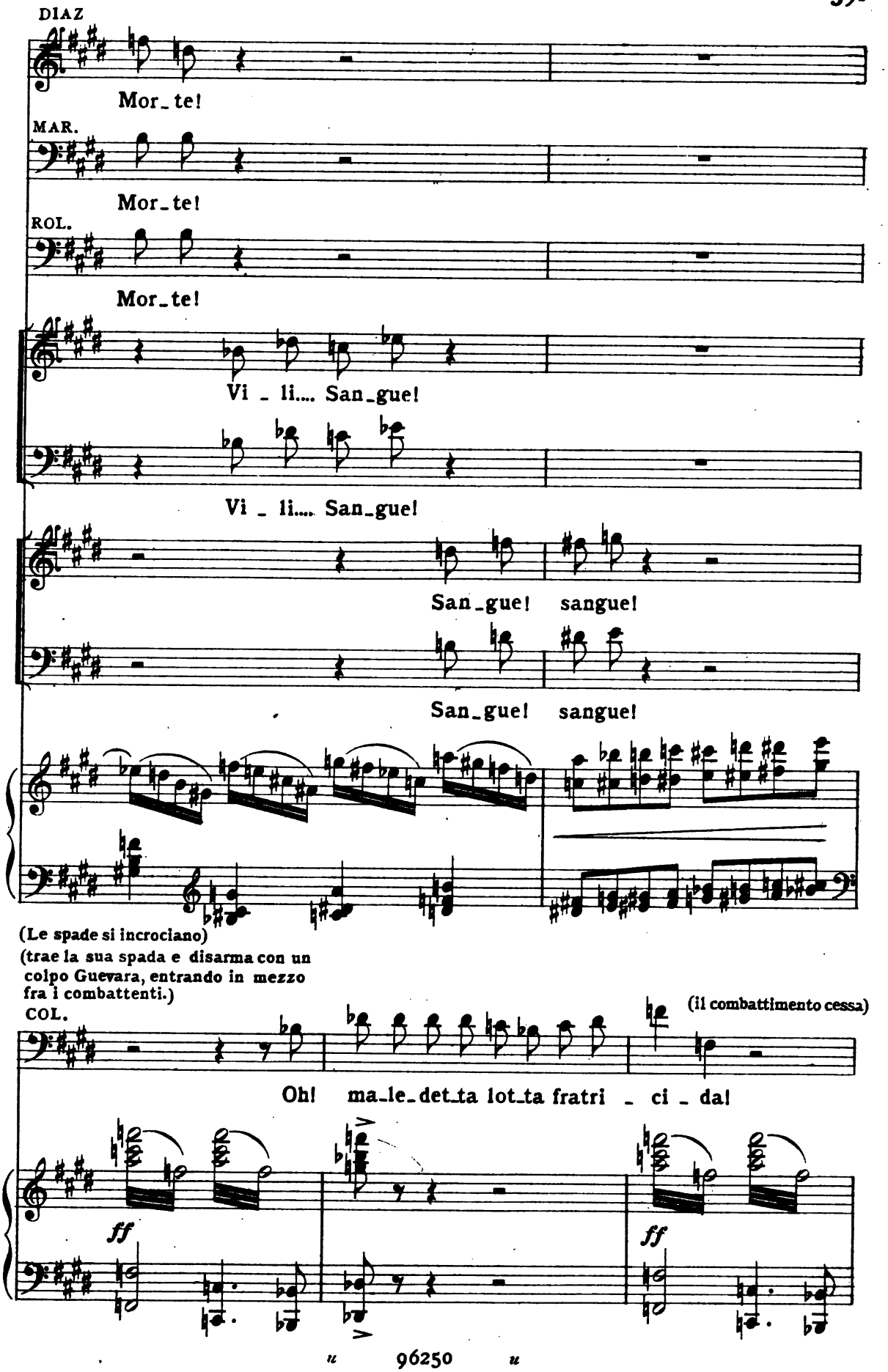

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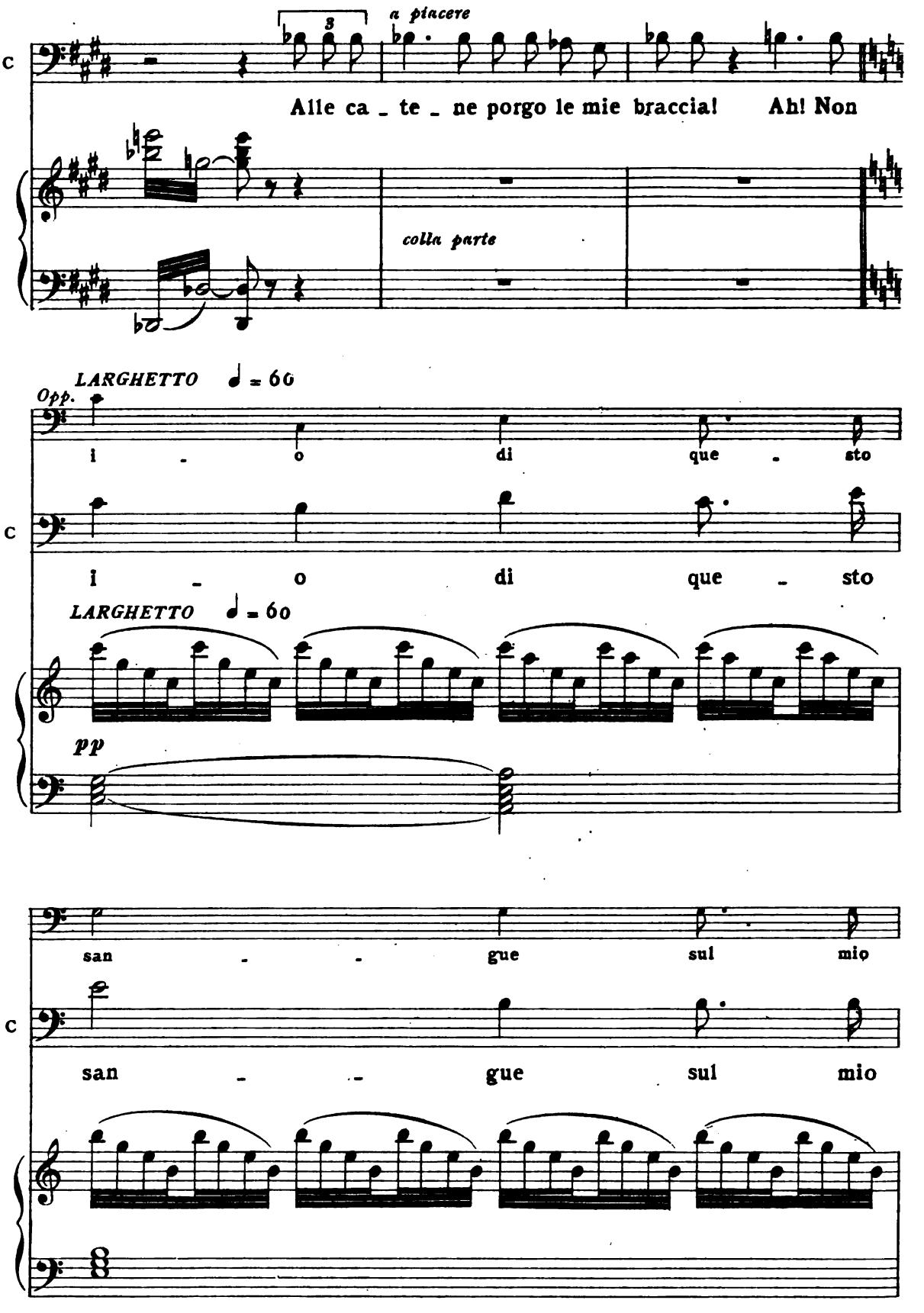
(getta lontano la sua spada, guarda con supremo disprezzo Roldano e dice a Bobadilla:)



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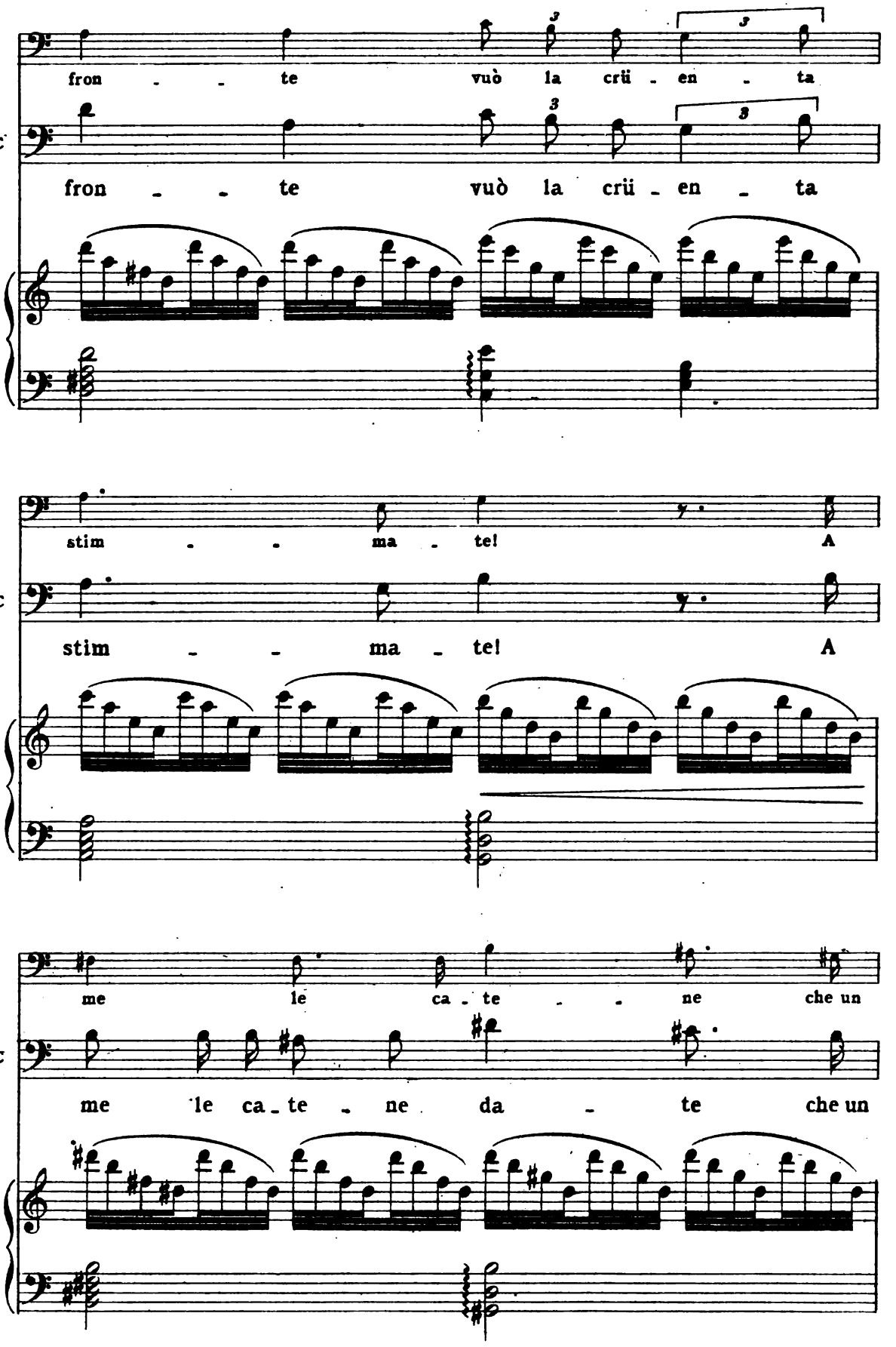

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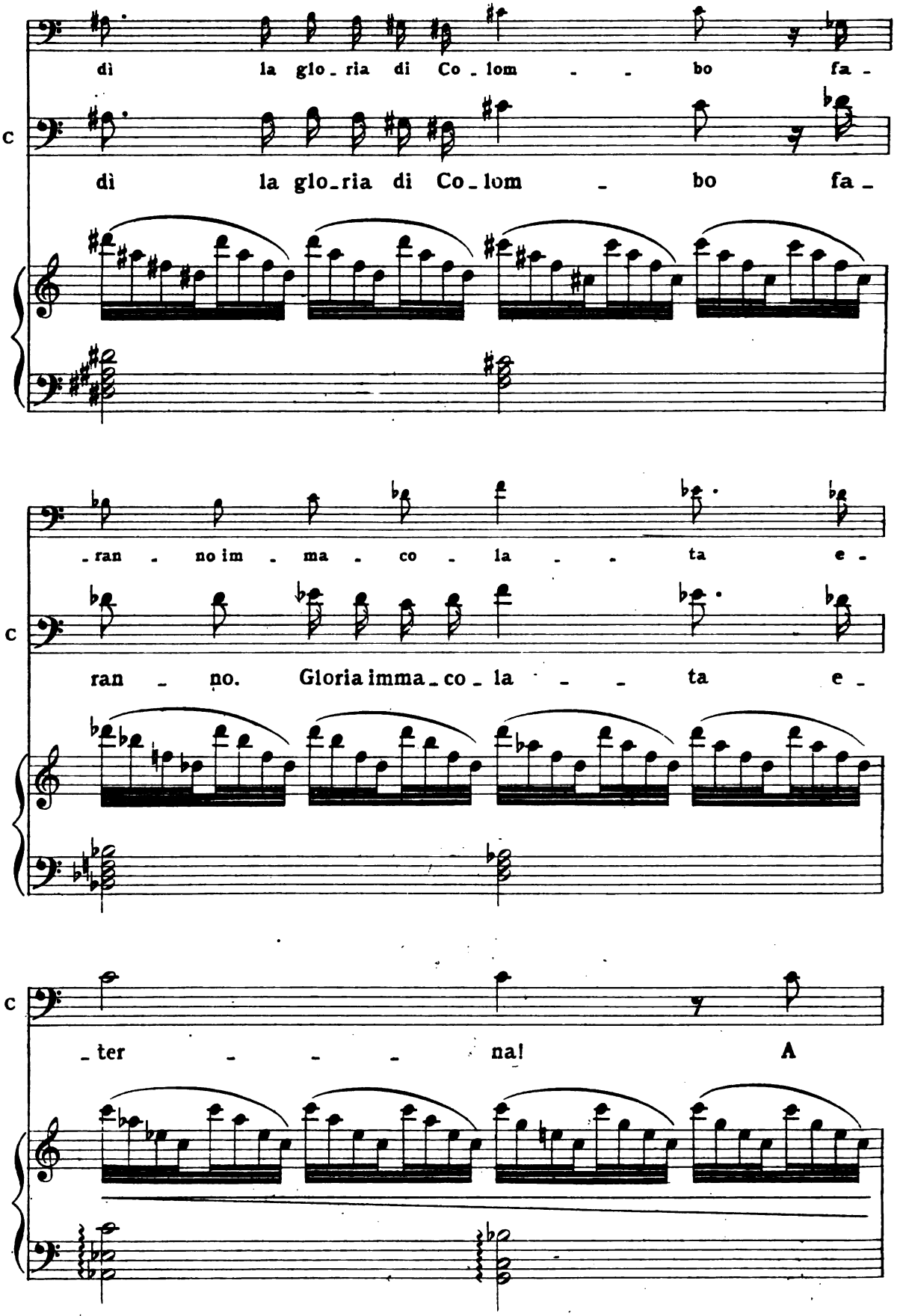

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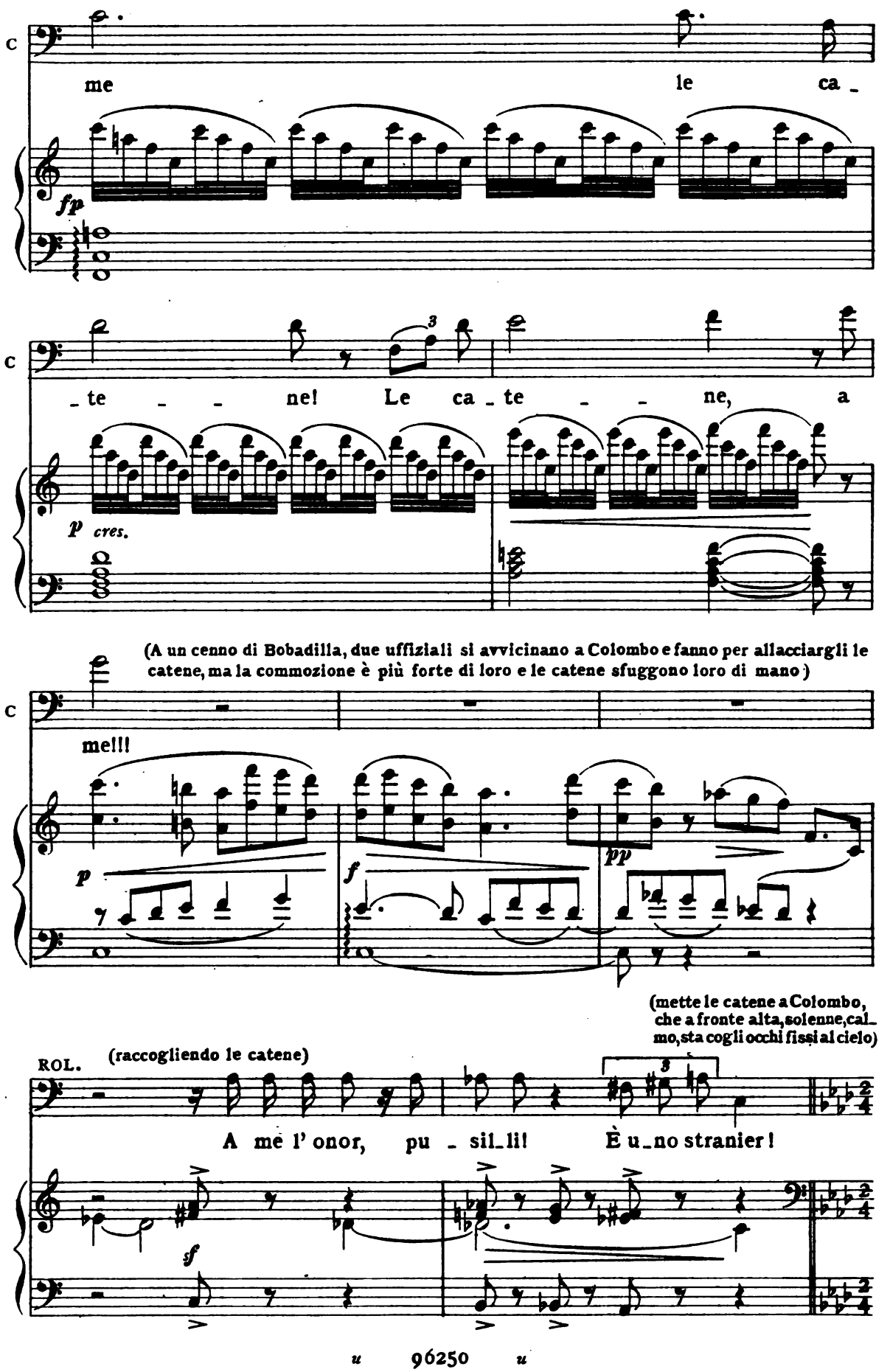

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(Guevara, che è rimasto colla spada nuda, la infrange sul ginocchio, e nasconde il vòlto fra le mani)

Sop. 1.i (dal tempio)

p

Giù nel_le ca _ ve grot _ te e nei si_

Sop. 2.i

Tenori (dal tempio)

p

Giù nel_le ca _ ve grot _ te e nei si_

Bassi

LARGHETTO ♩ = 76

sf

(Attorno al cadavere di Anacoana, dal tempio, si levano mestissime le nenie degli indiani)

_len _ zi scendiam là fra le te _ ne_bre e fra i

_len _ zi scendiam là fra le te _ ne_bre e fra i

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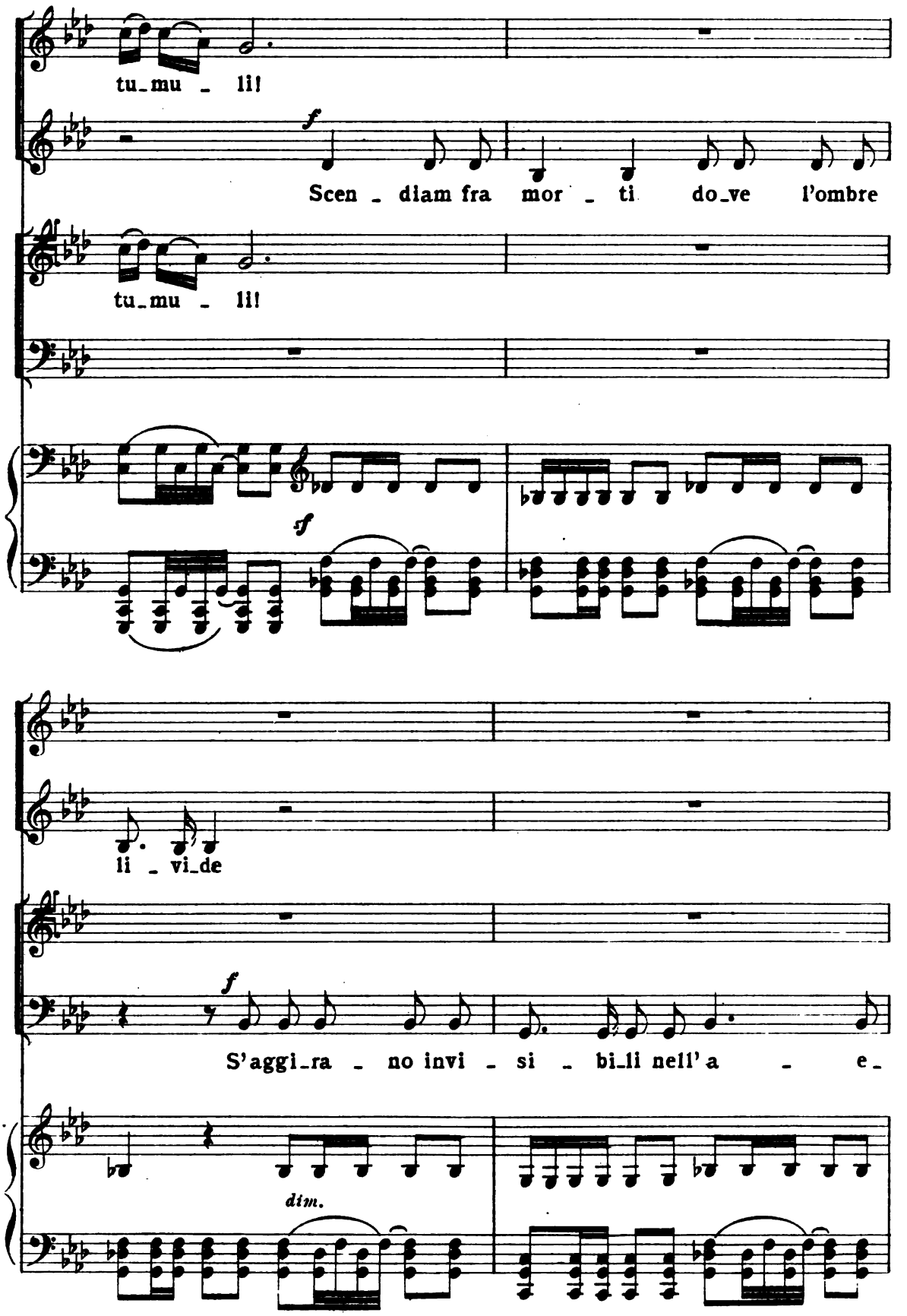

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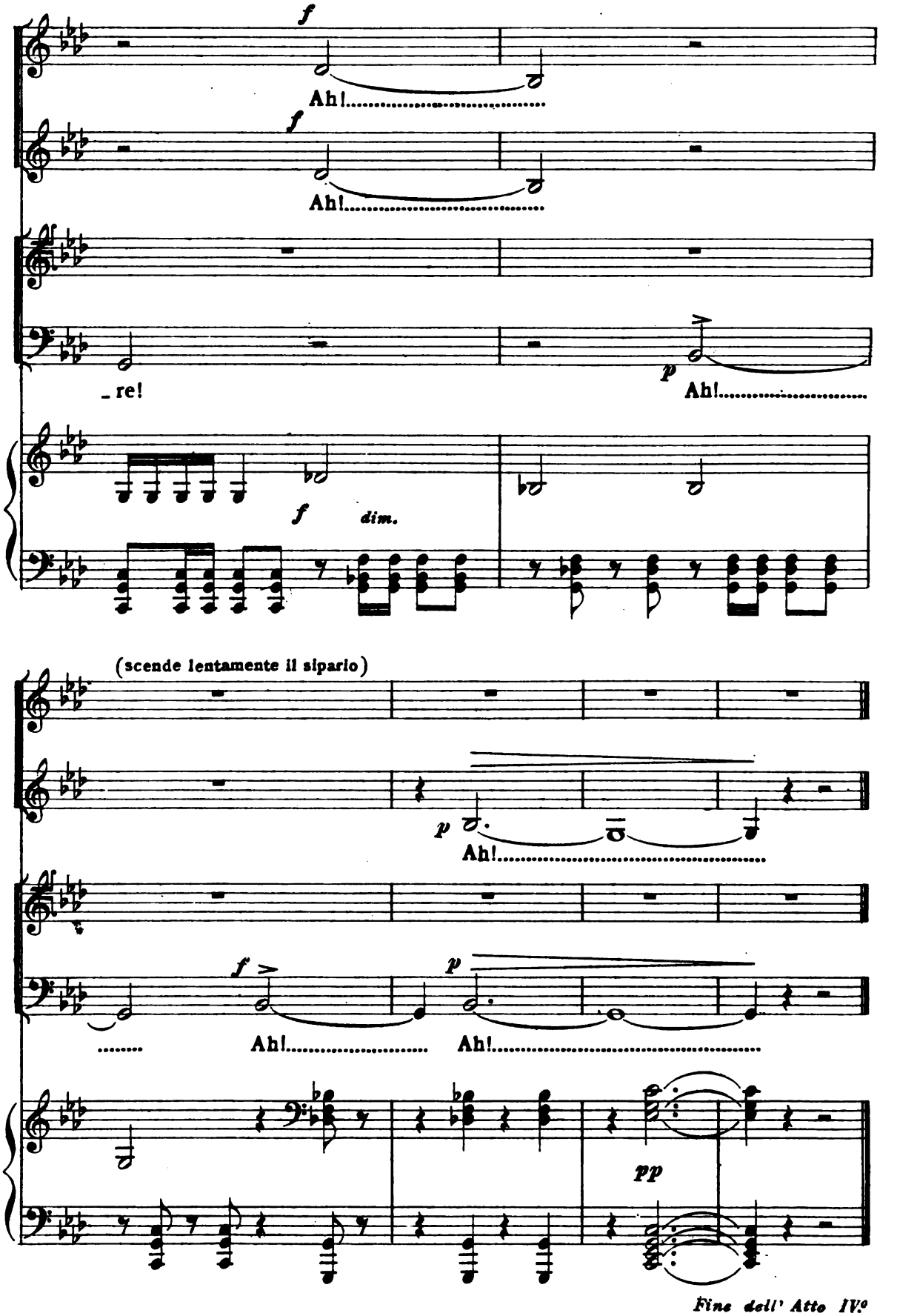

Fine dell' Atto IV.º

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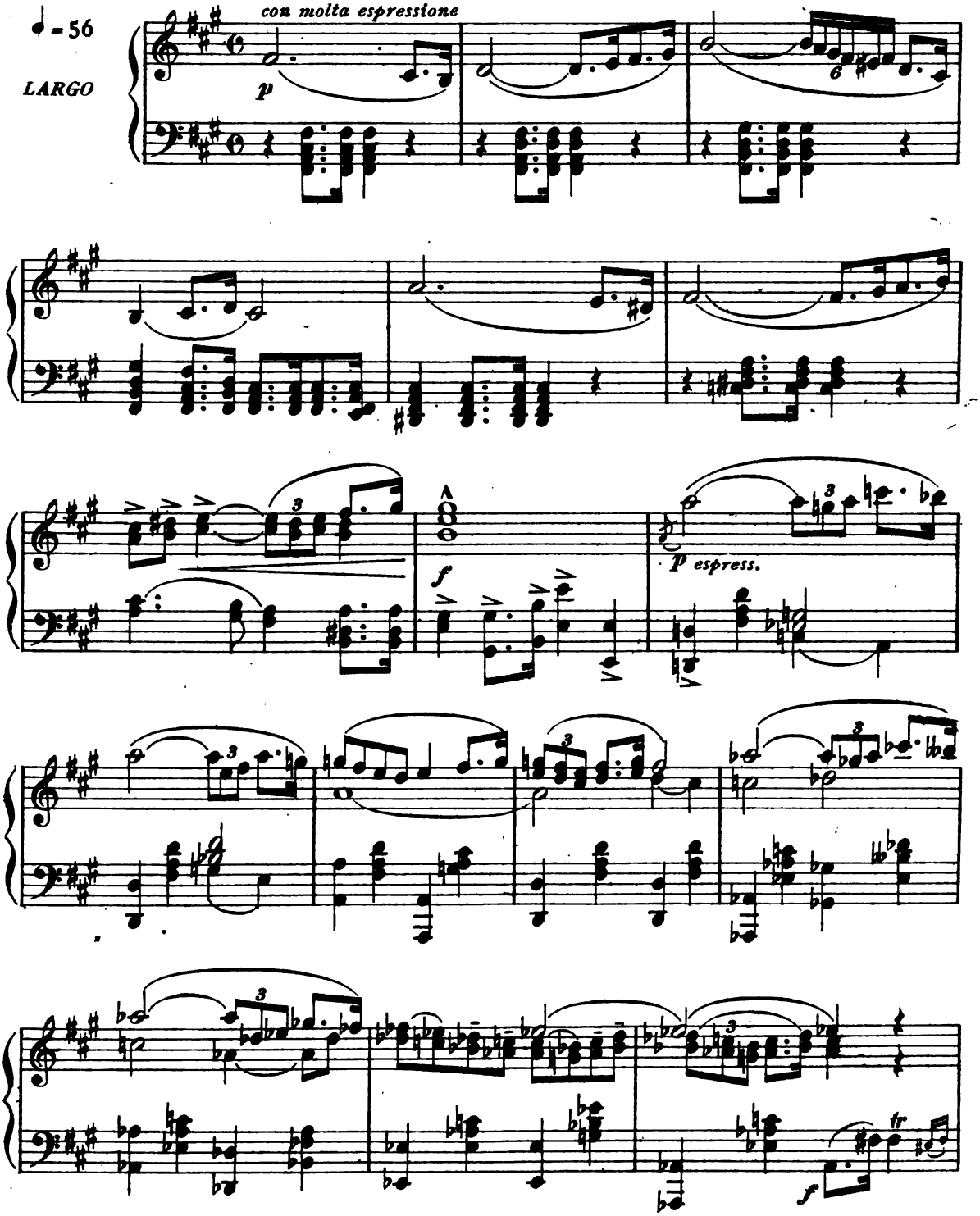
EPILOGO

(ANNO 1506)



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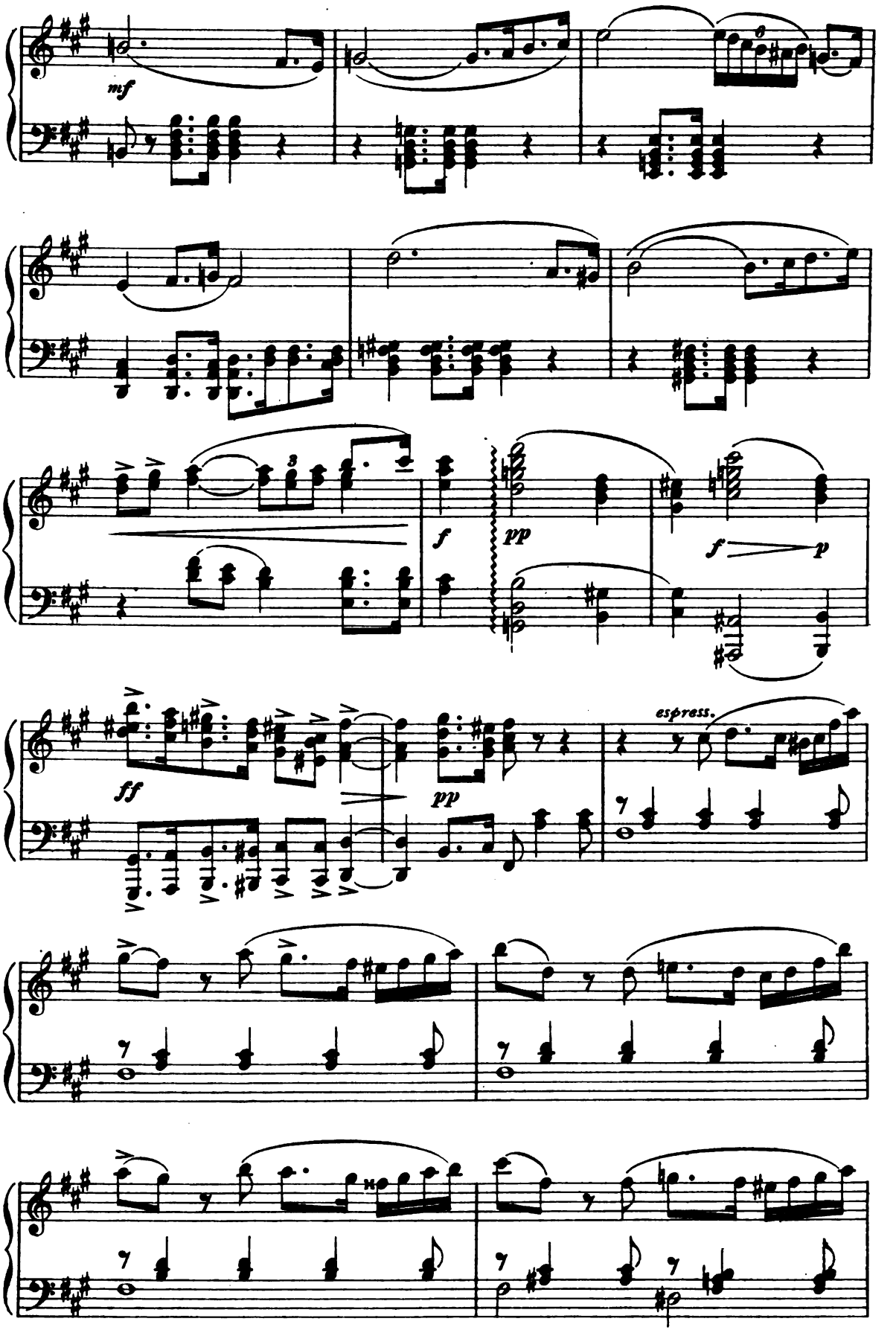

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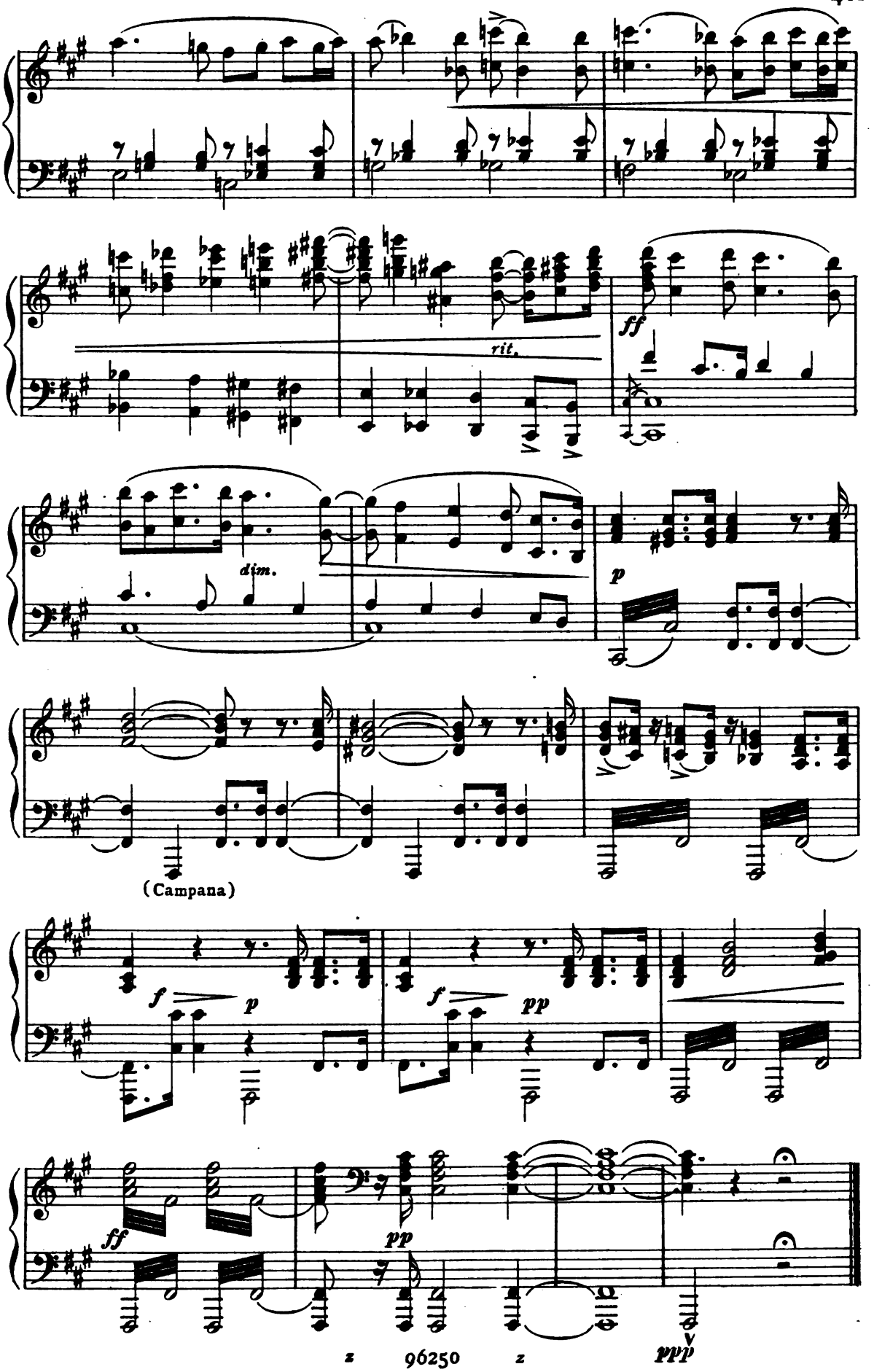

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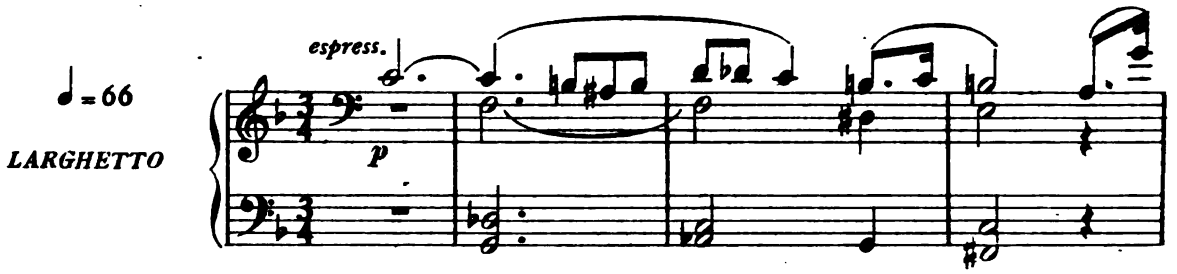
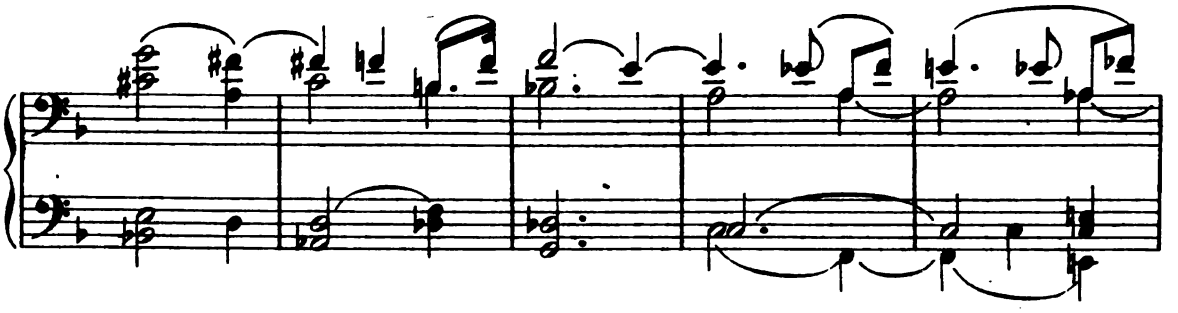
SCENA I

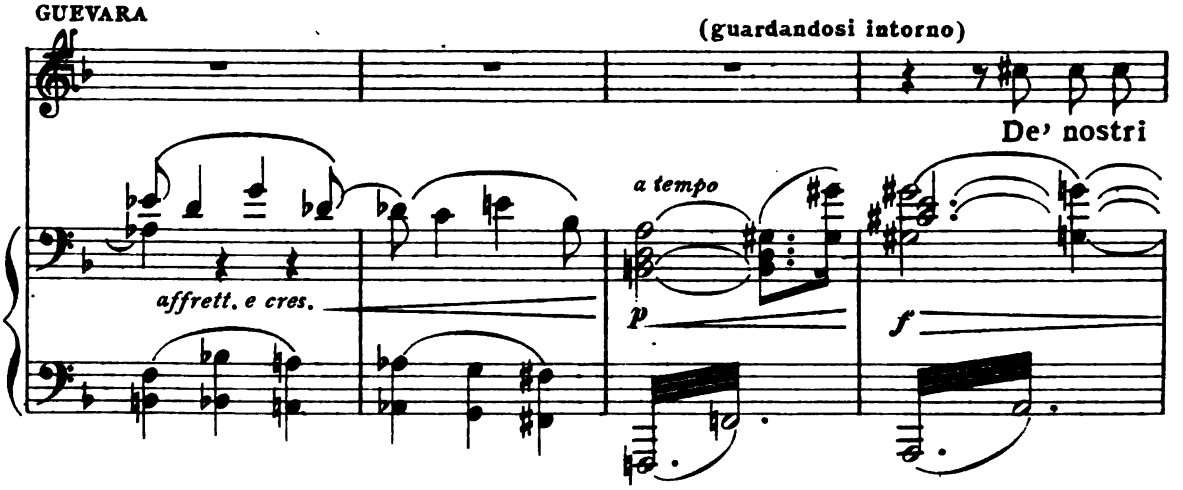
A MEDINA DEL CAMPO.

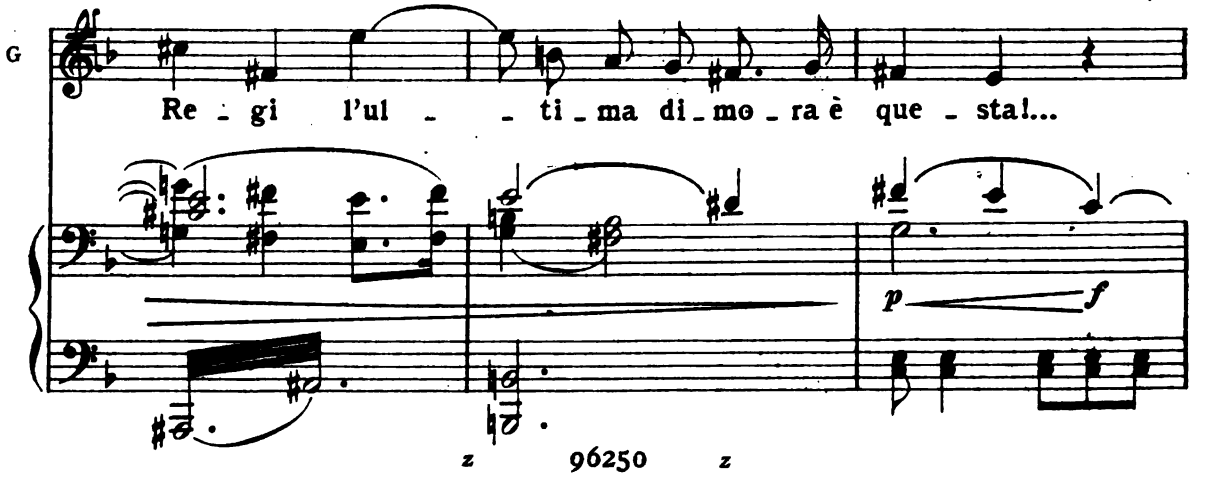
Oratorio reale. La cripta che racchiude i sepolcri dei Re di Castiglia, sotto, nel mezzo, in piena oscurità. - È appena l'alba. -



(Entrano Colombo e Guevara. Colombo è vecchio e cadente, Guevara pure è mutato)







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(lasciandosi cadere dolorosamente su di una panca)

COLOMBO

A - cu - to il fred - do del - la not - te m'è pe - ne -

pp

GUE. (indicandogli una porta sormontata dallo stemma e dalla corona)

Ve - di?... L'ac - ces - so se - gre - to è

C

- trato in cor!...

PIÙ MOSSO ♩ = 96

p

G

que - sto che al re - gal pa - laz - zo ad - du - ce!... Ah,

G

que - sta è la mia vi - a! Per es - sa al - la Re -

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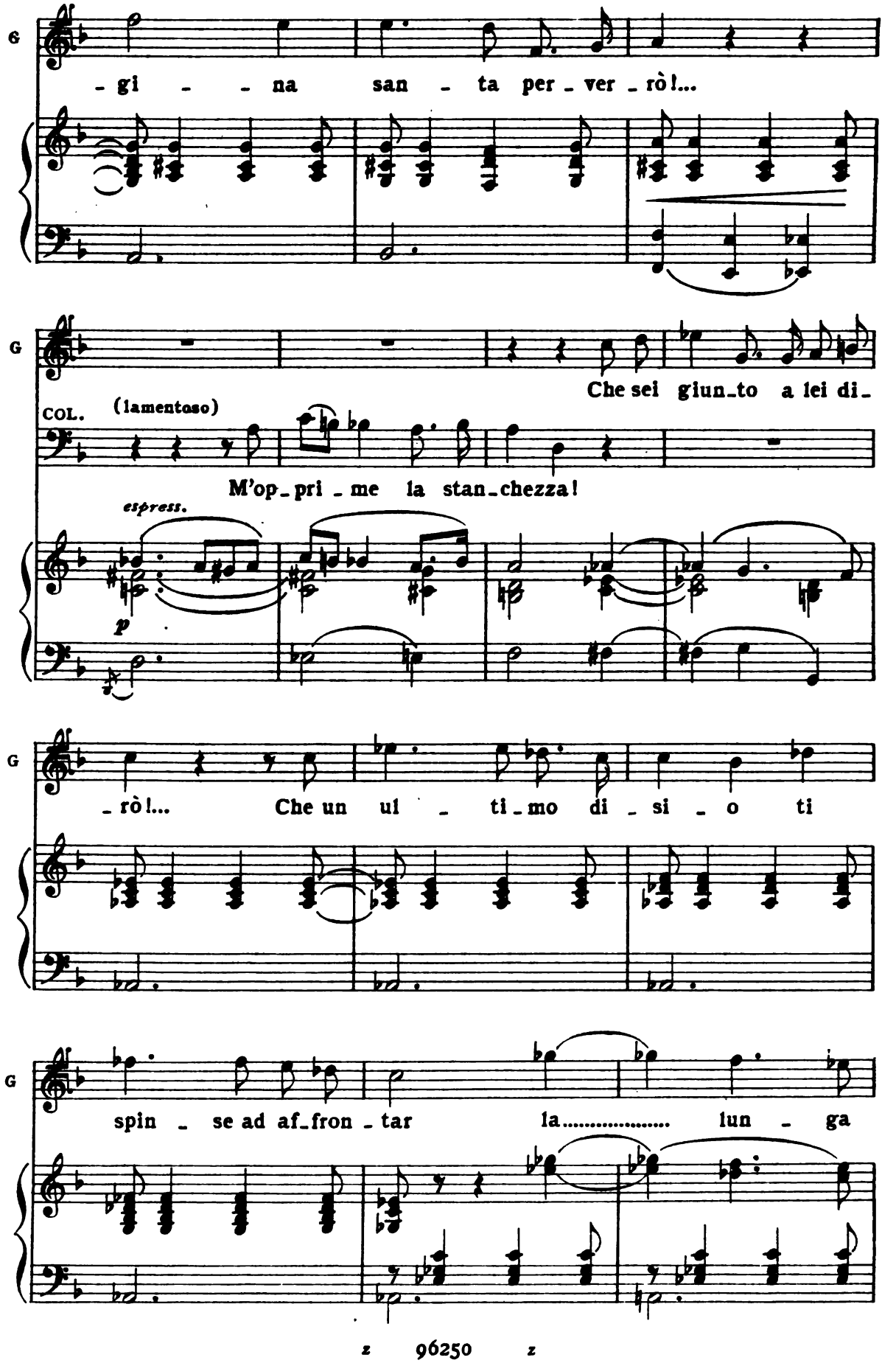

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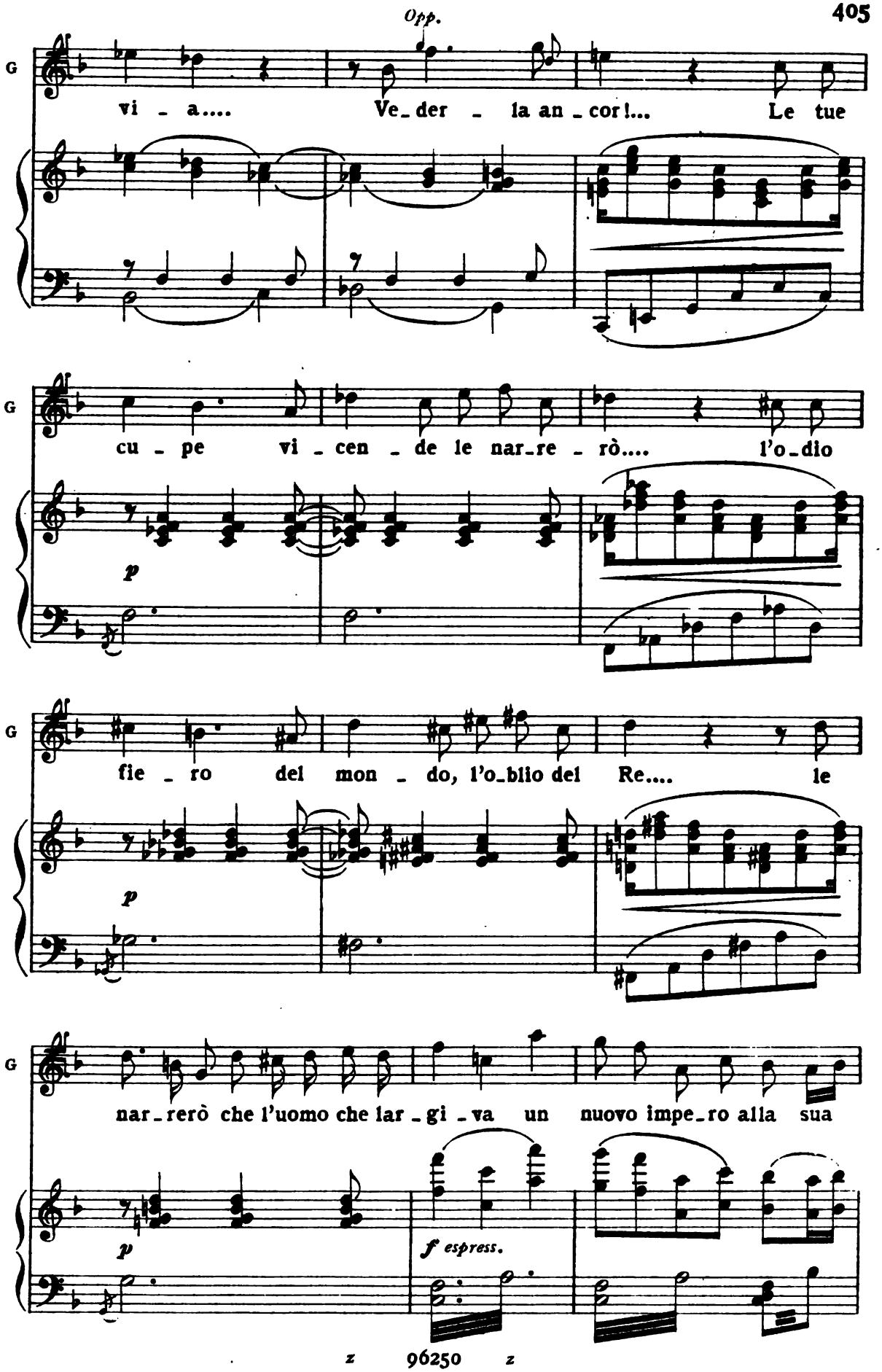

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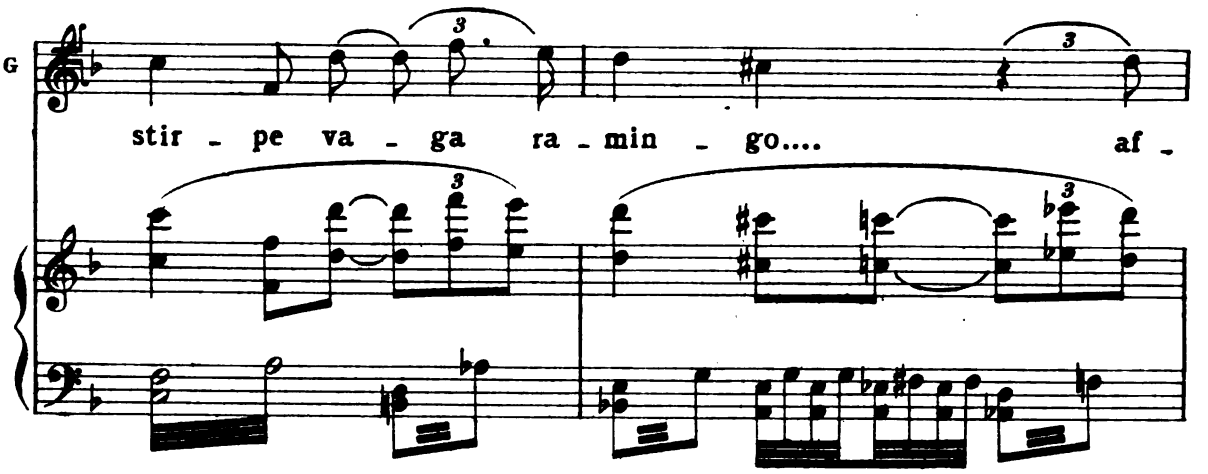
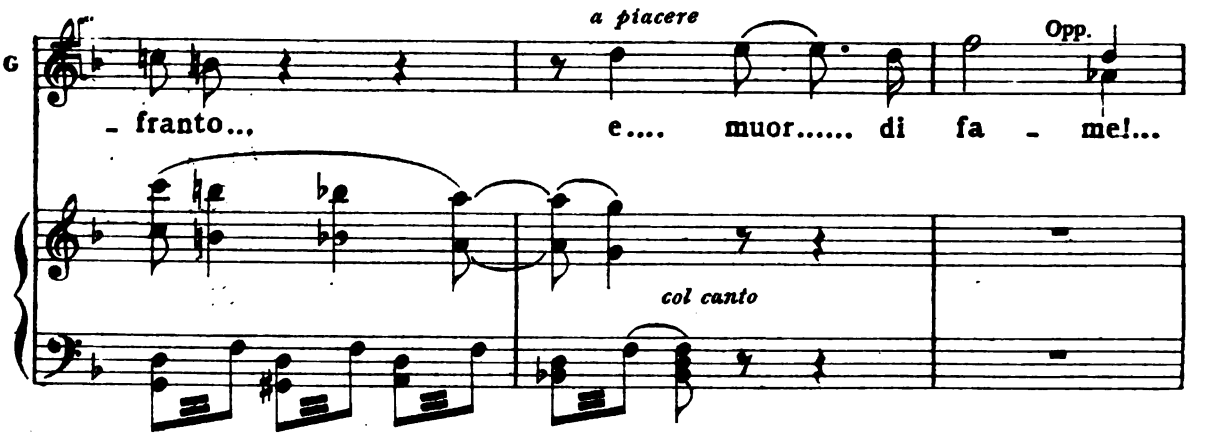
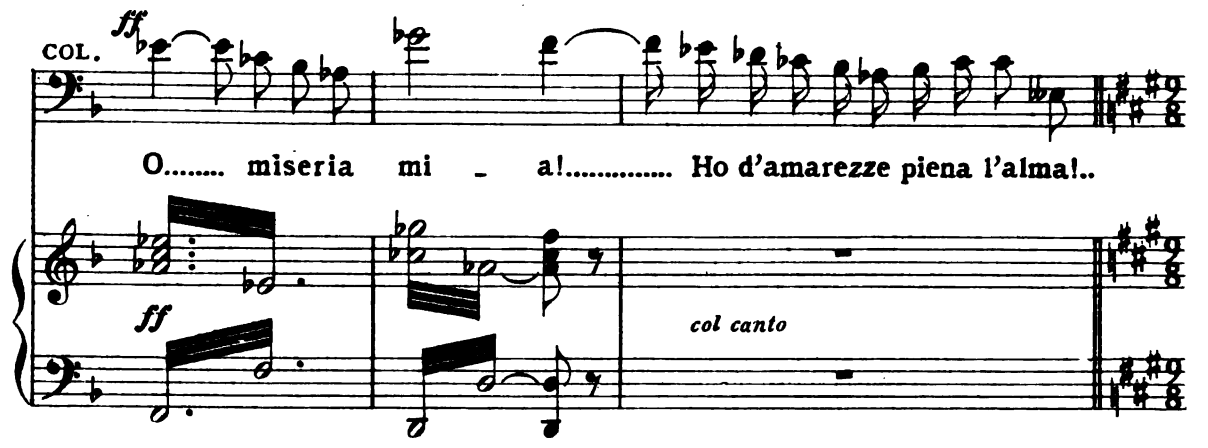
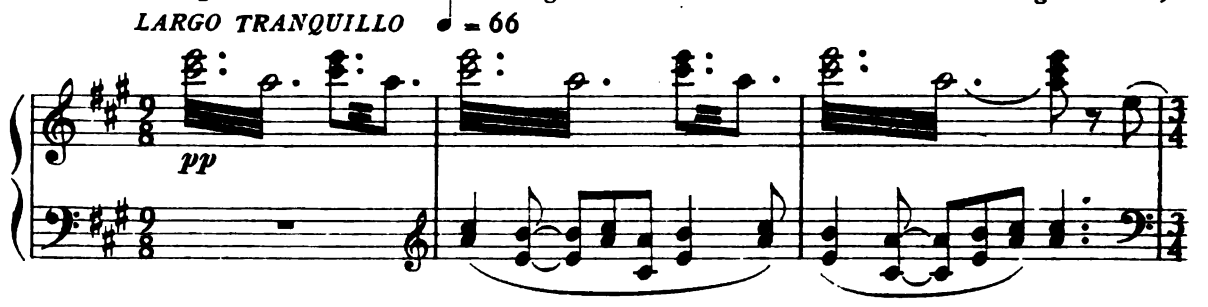






(la luce del giorno comincia a rischiarare gli alti finestroni mandando scintille allegre di luce)



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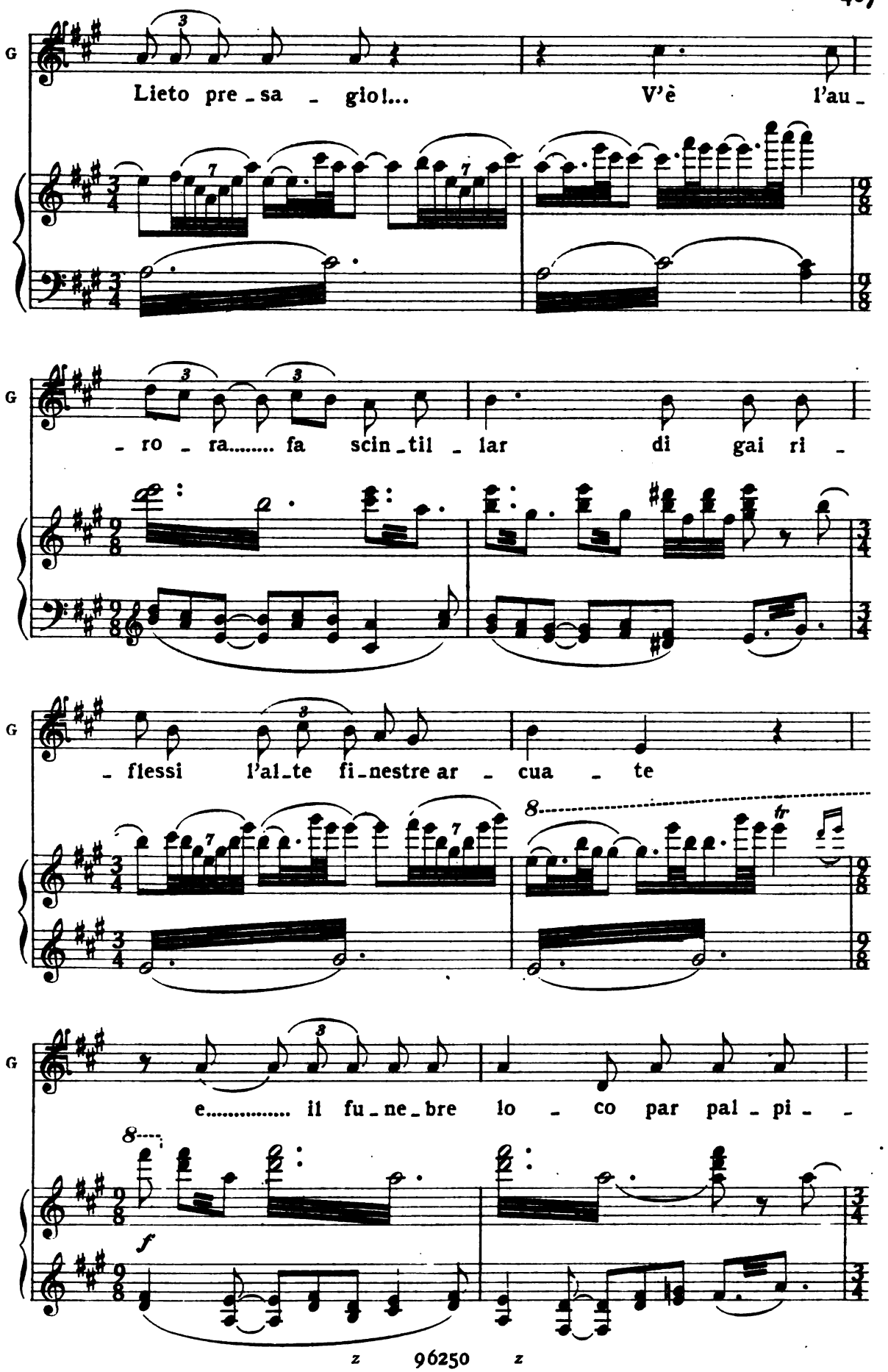

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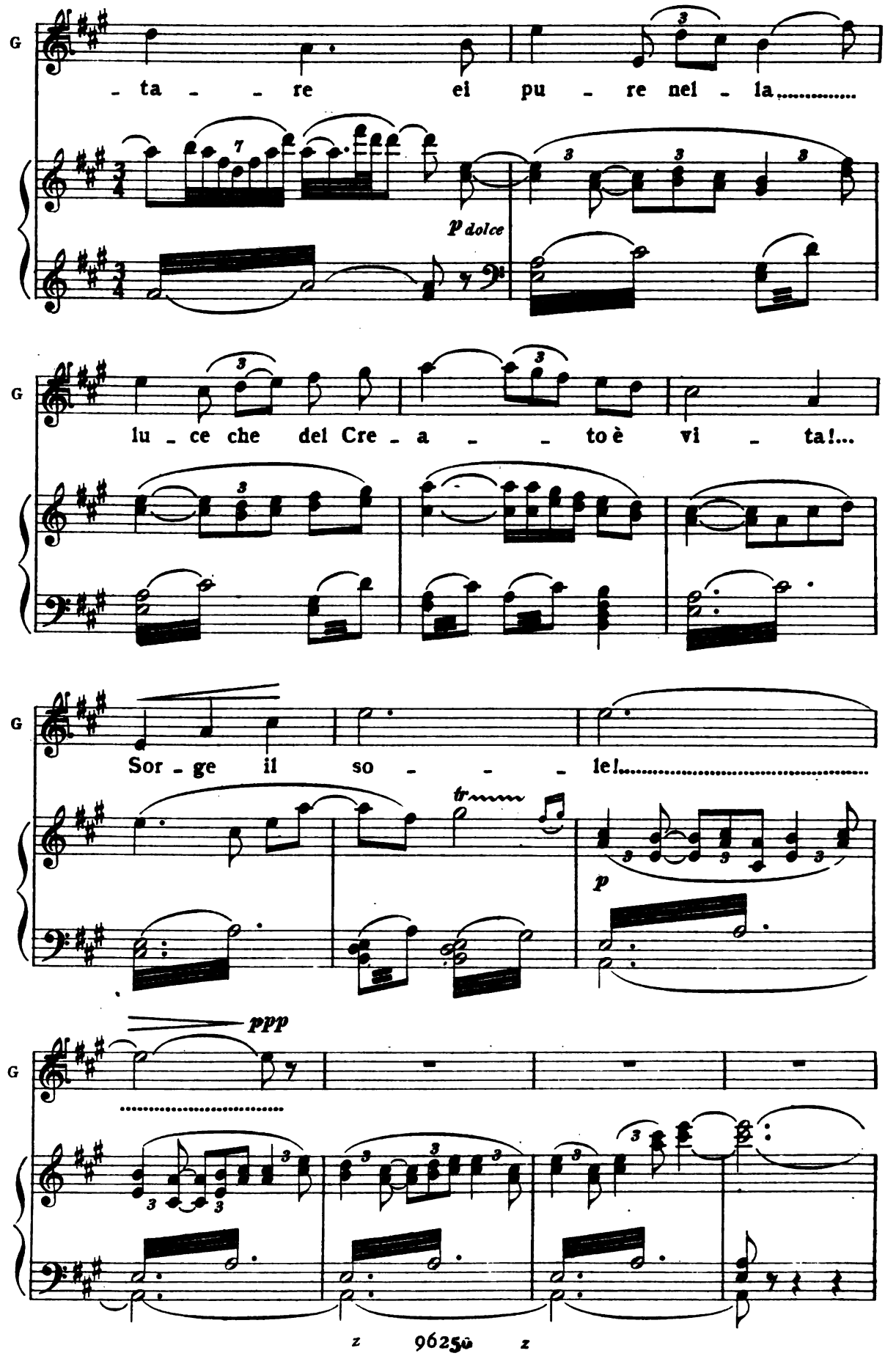

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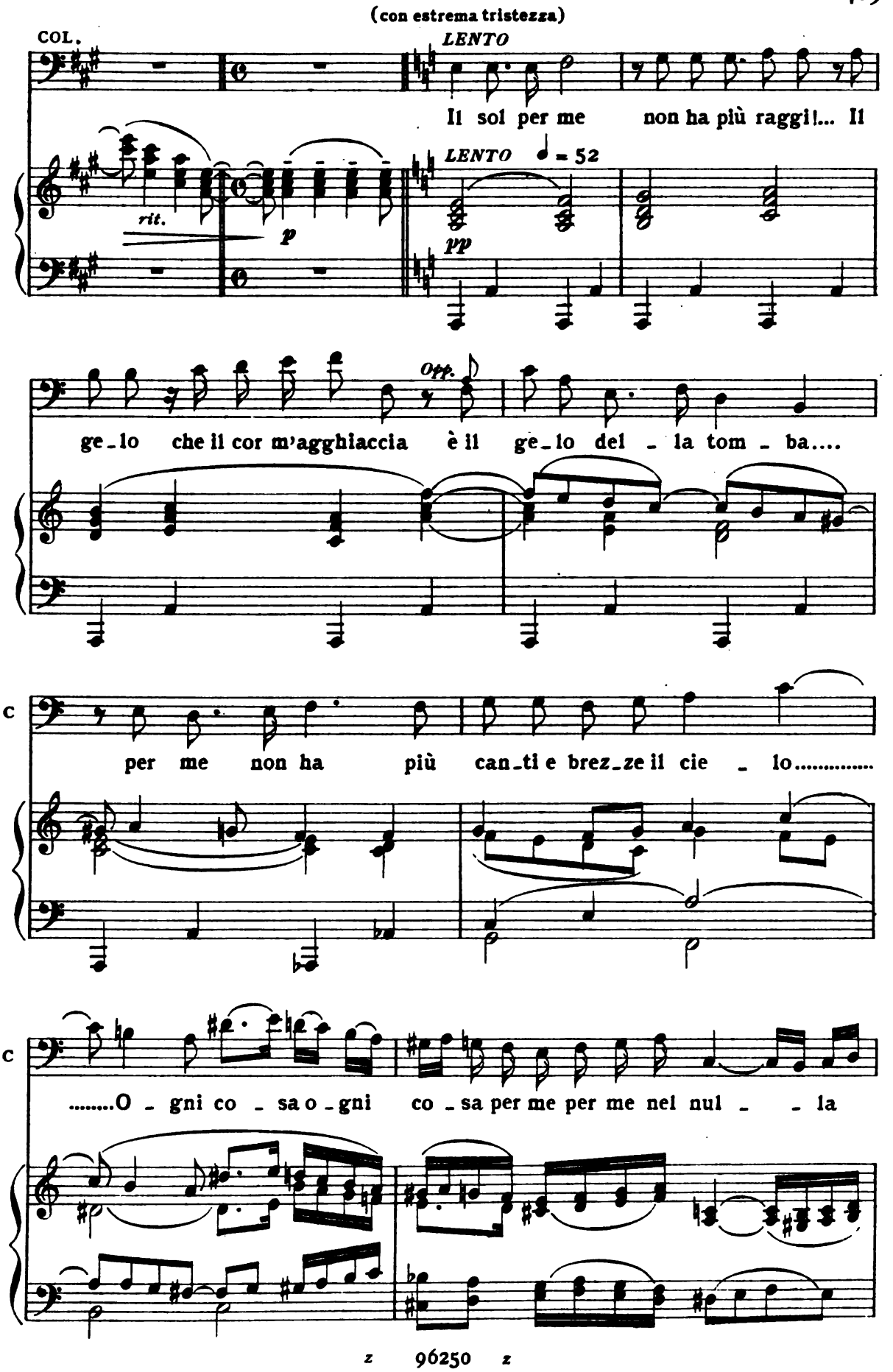

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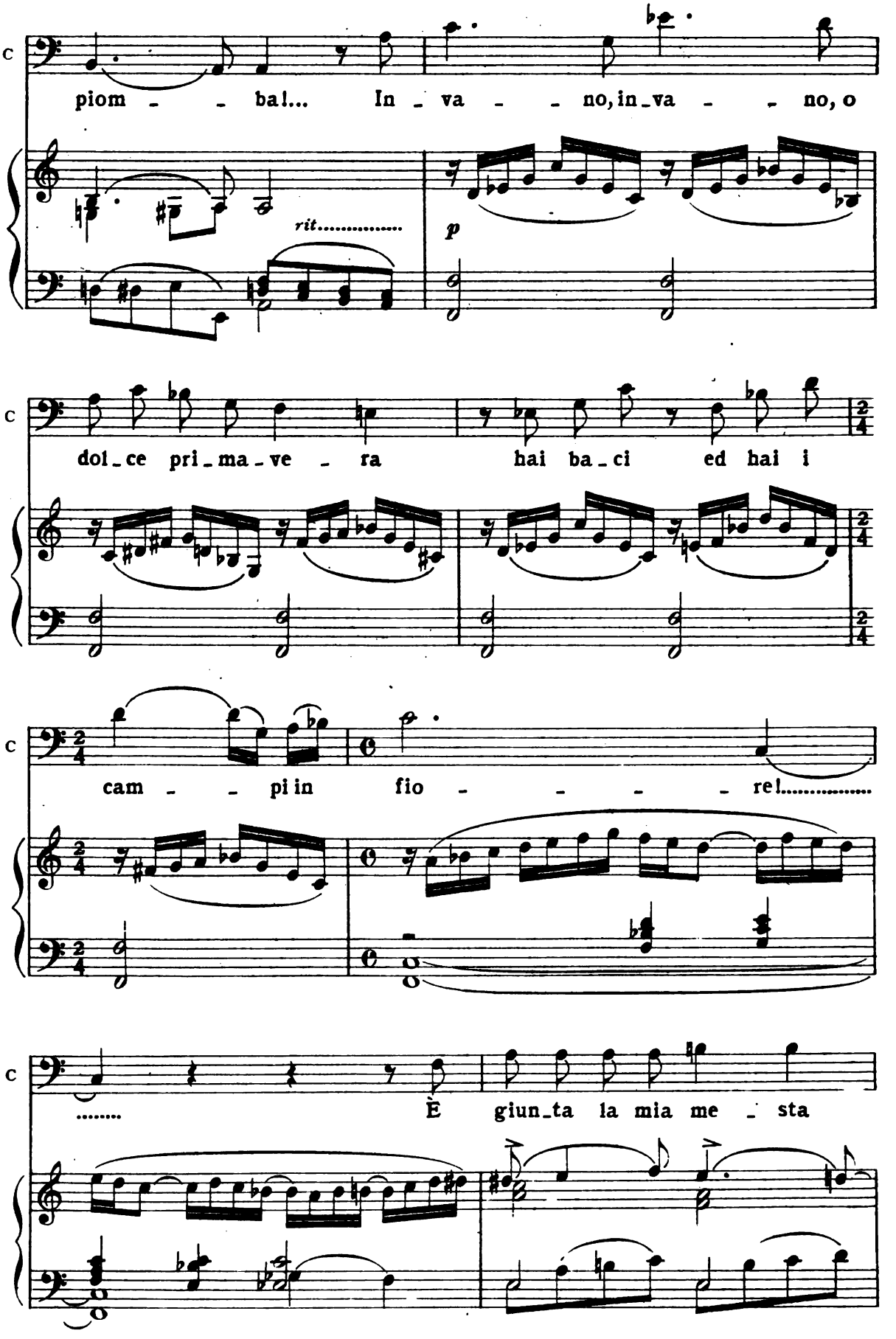

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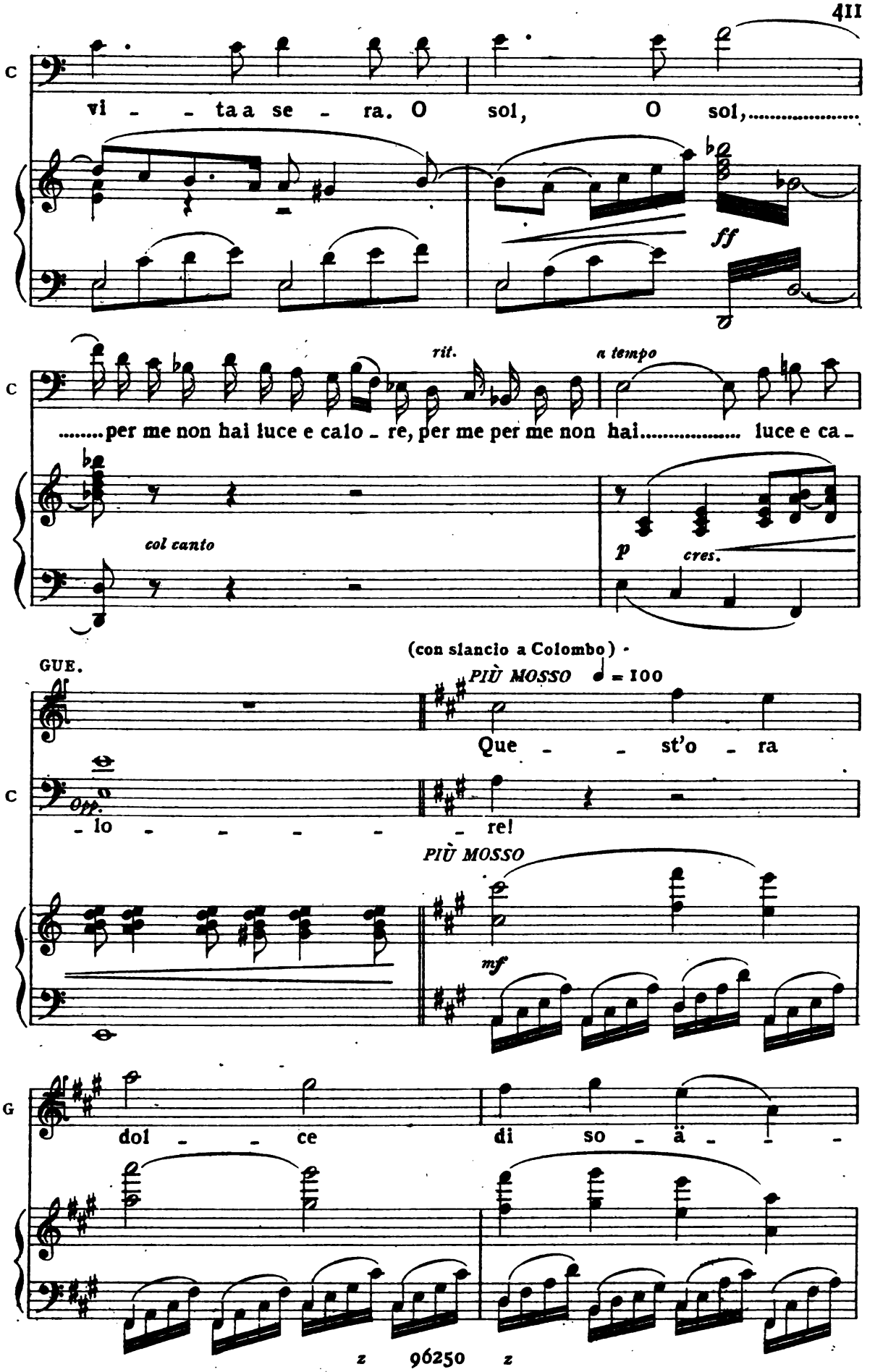

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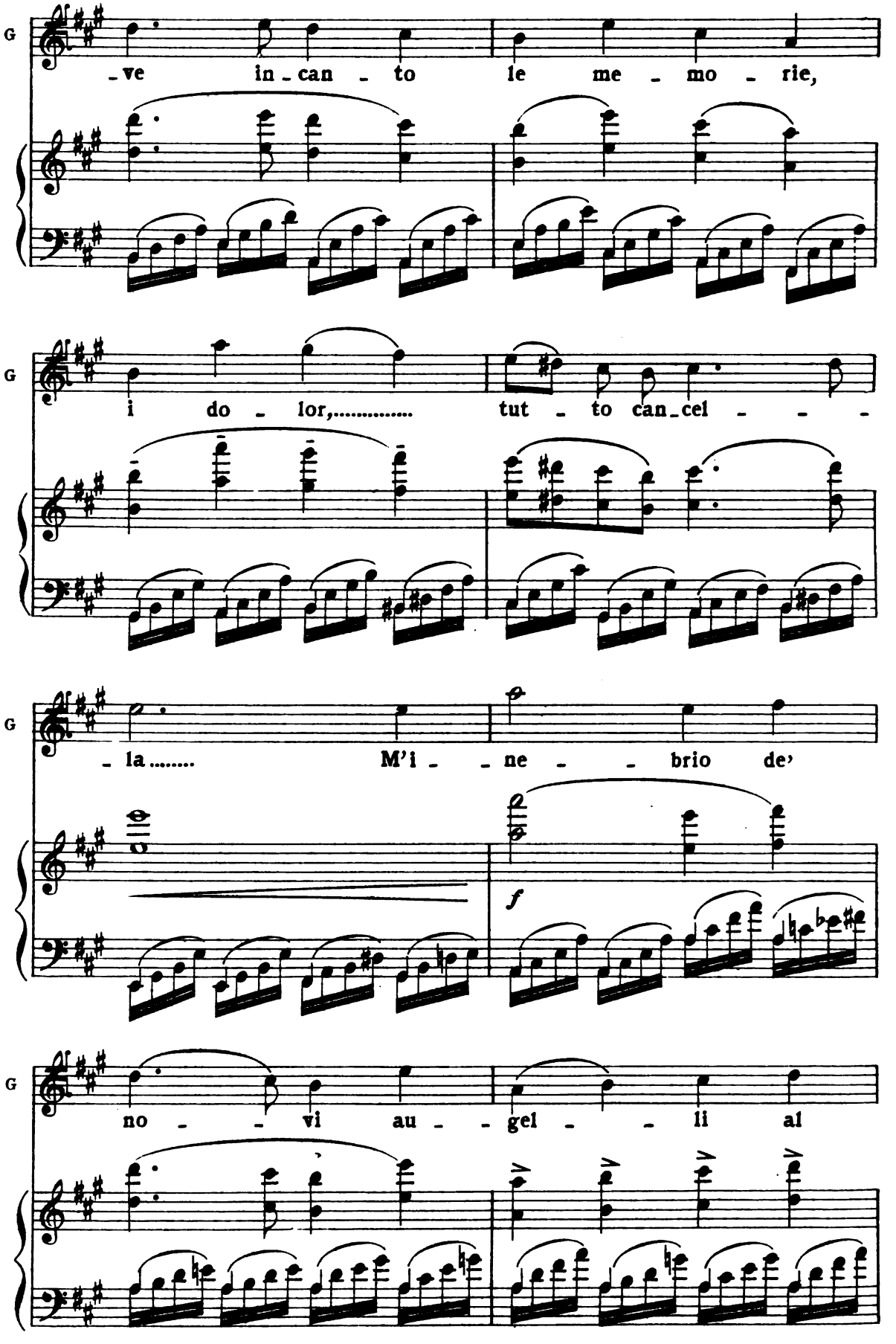

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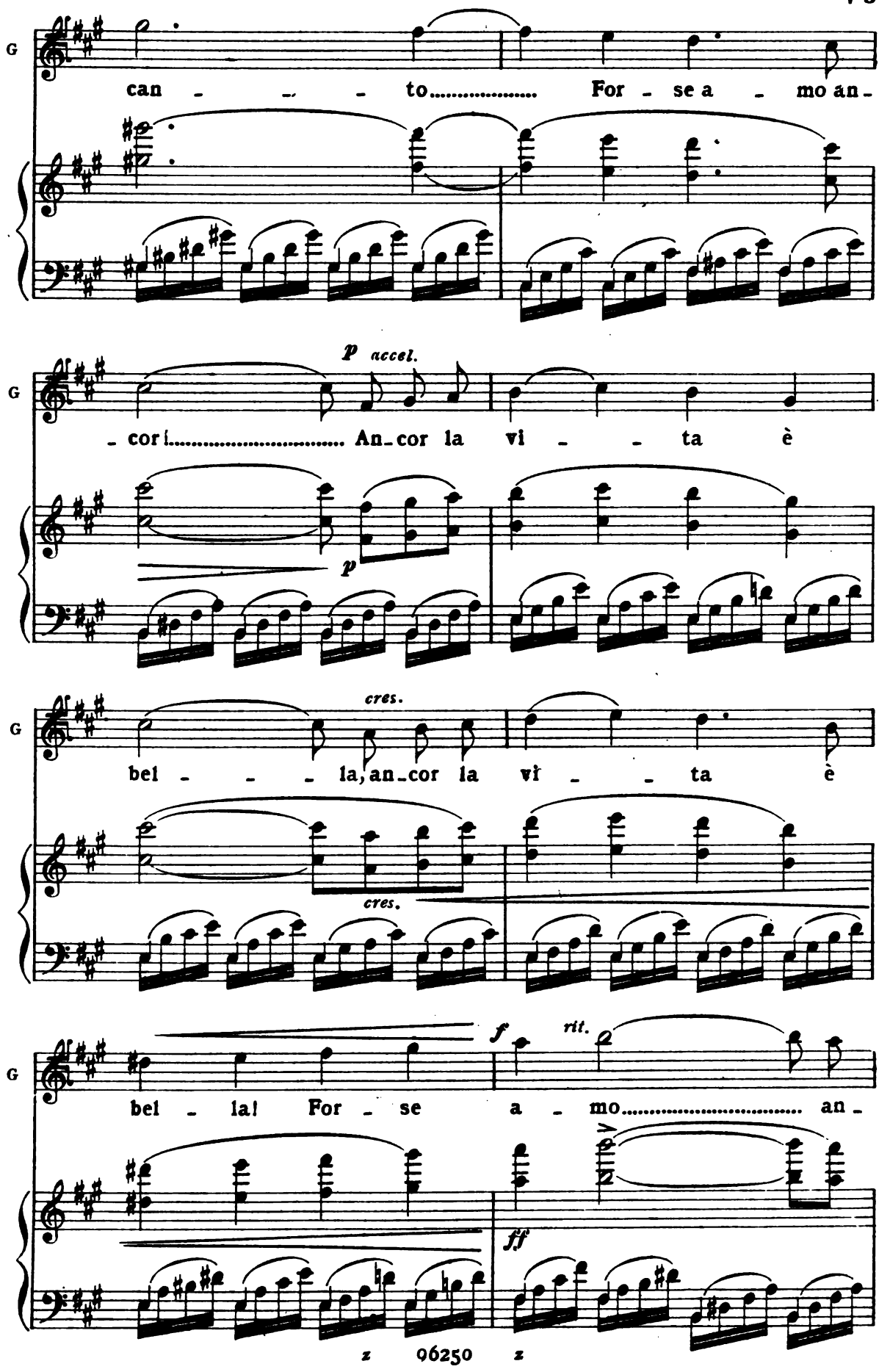

z 06250 z

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a tempo

G

- co - - ra! An-cor la vi - - ta è bel - -

dim.

(indicando a Colombo la porta che conduce al palazzo reale)

G

- la! Spe - - ra!.....

f

(Dal fondo sfilano i frati - ascendono la gradinata che conduce all'altar maggiore ed entrano nel *Chorum*)

G

Spe - - ra! la Re - gi - na ri - - ve -

f

G

- drò..... Spe - - - -

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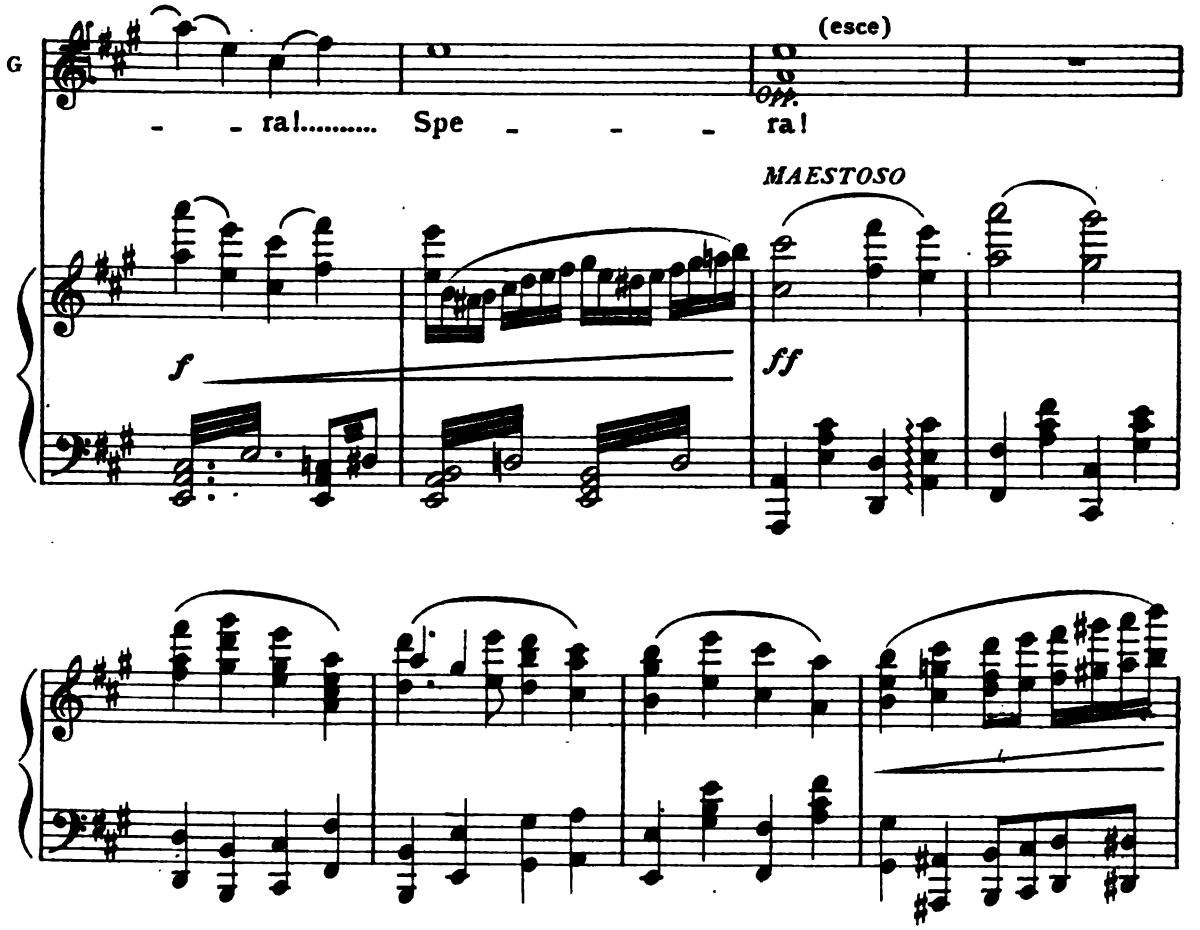
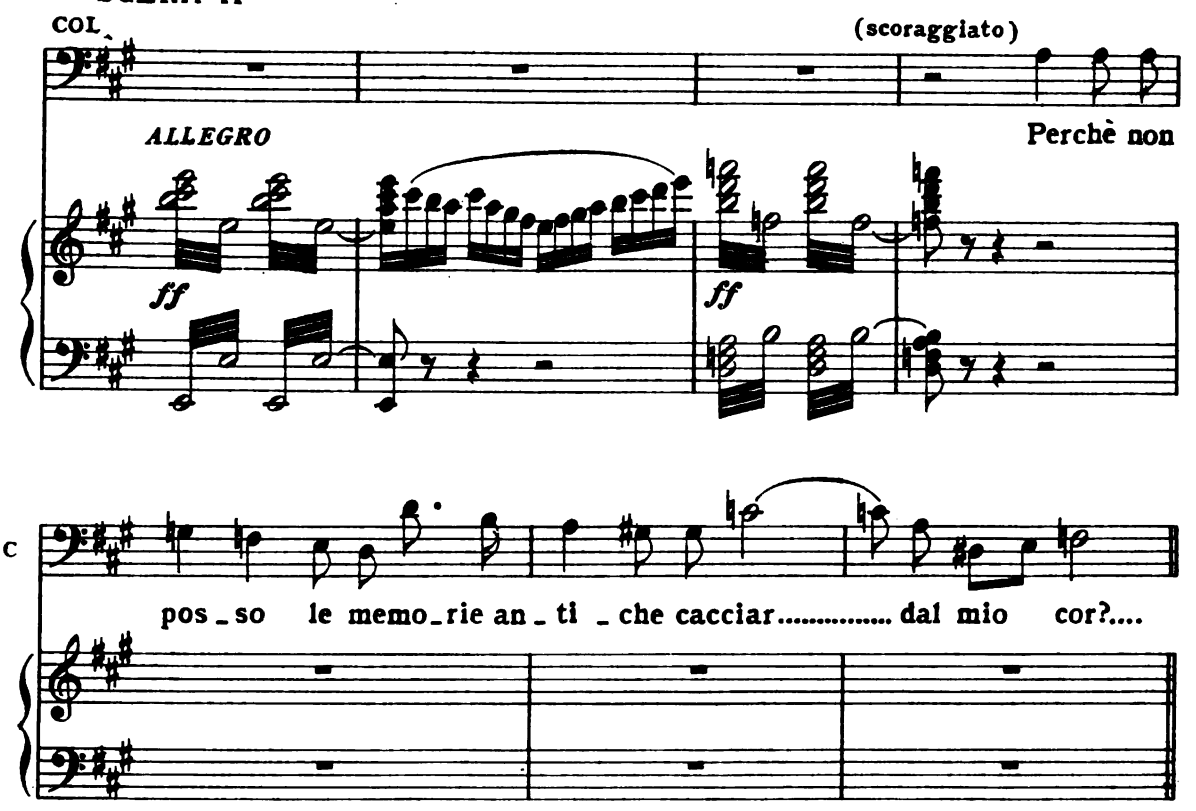


SCENA II



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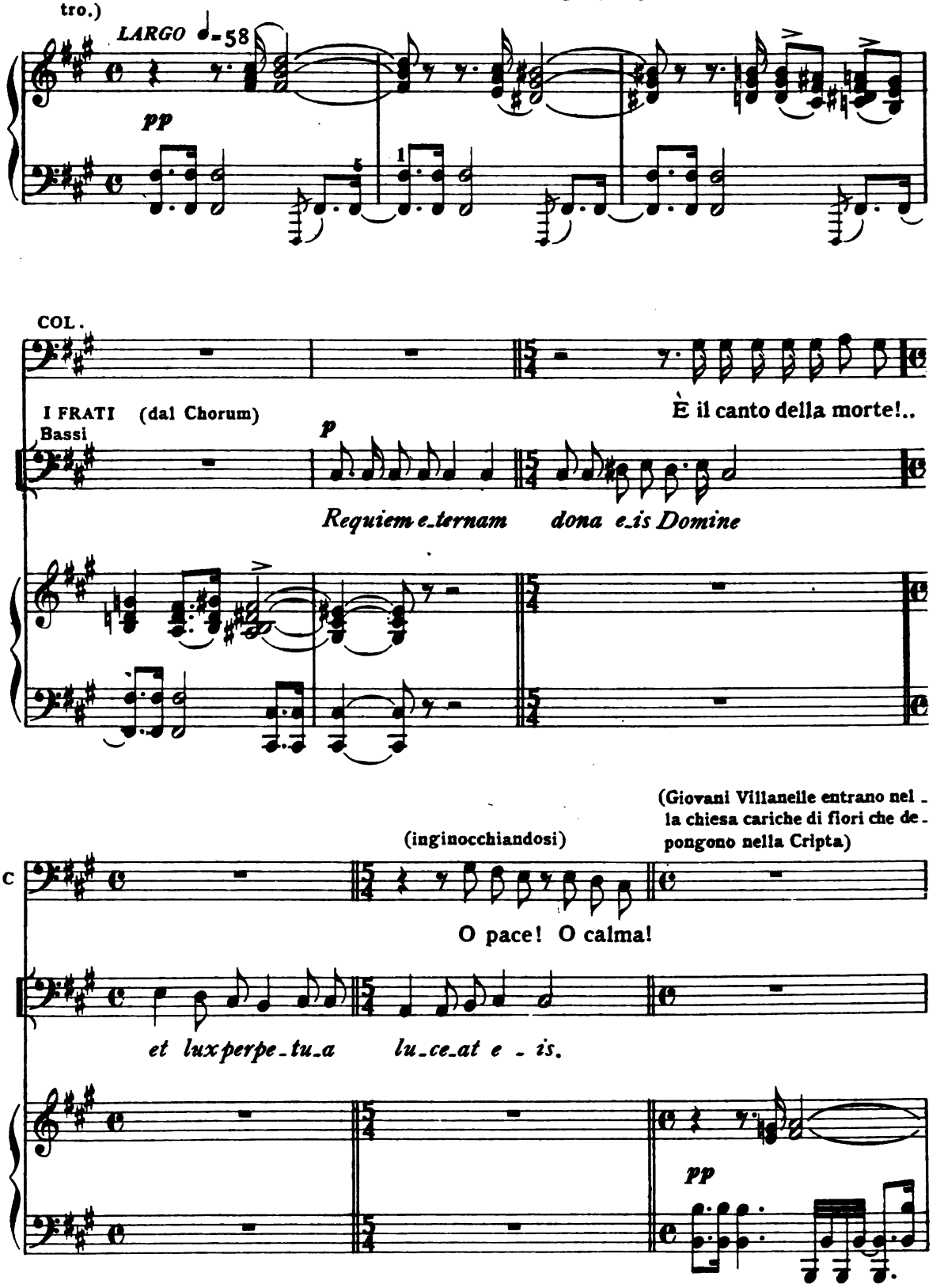
(Alcuni frati dal Chorum scendono nella Cripta - La Cripta si illumina - Si vedono in lungo ordine i sepolcri dei Re di Castiglia - Nel mezzo, sul davanti, un feretro posato sopra un catafalco coperto di fiori. Avanti sopra un *faldistorium* vi è il manto regale, e sopra un cuscino la corona e lo scettro.)



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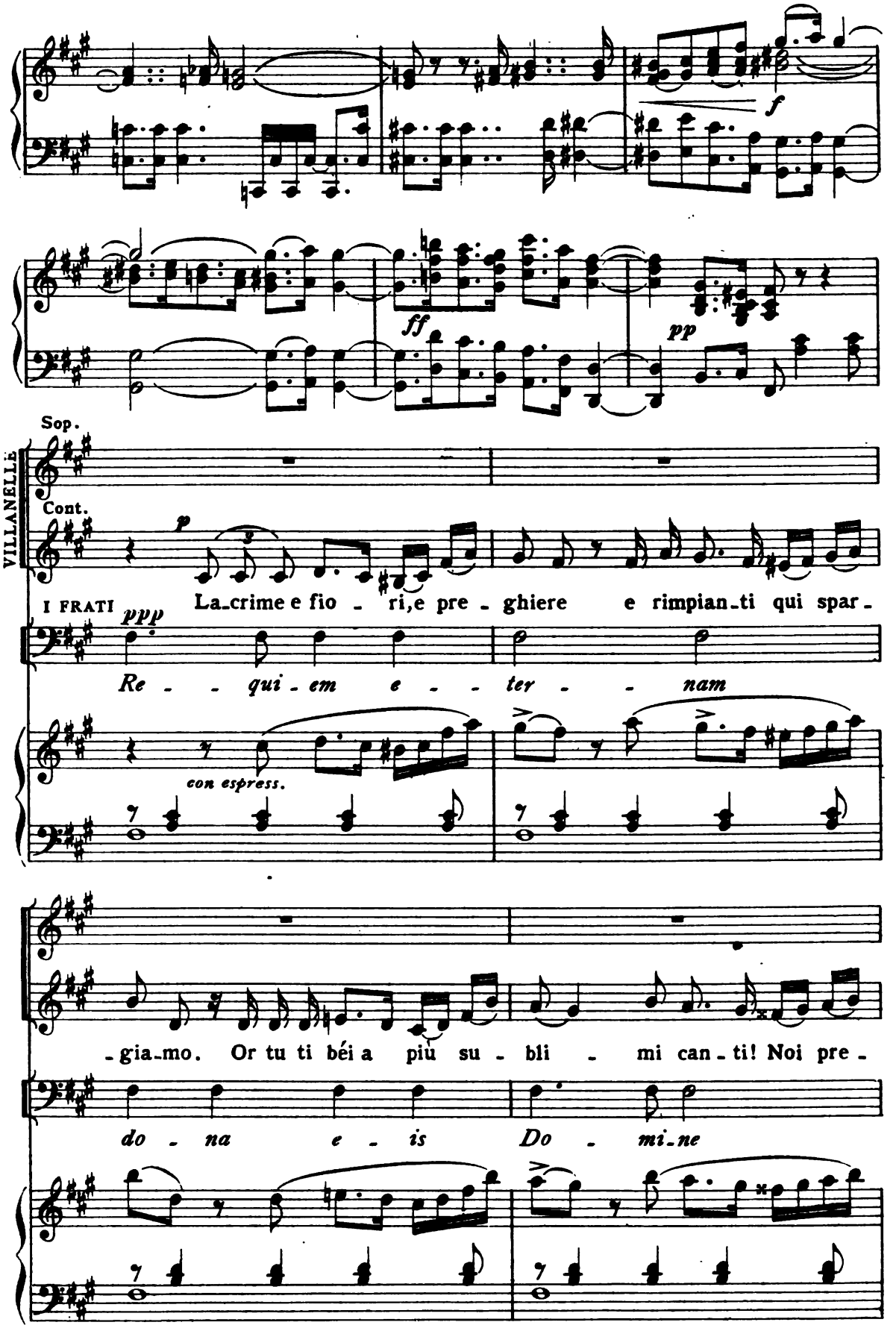

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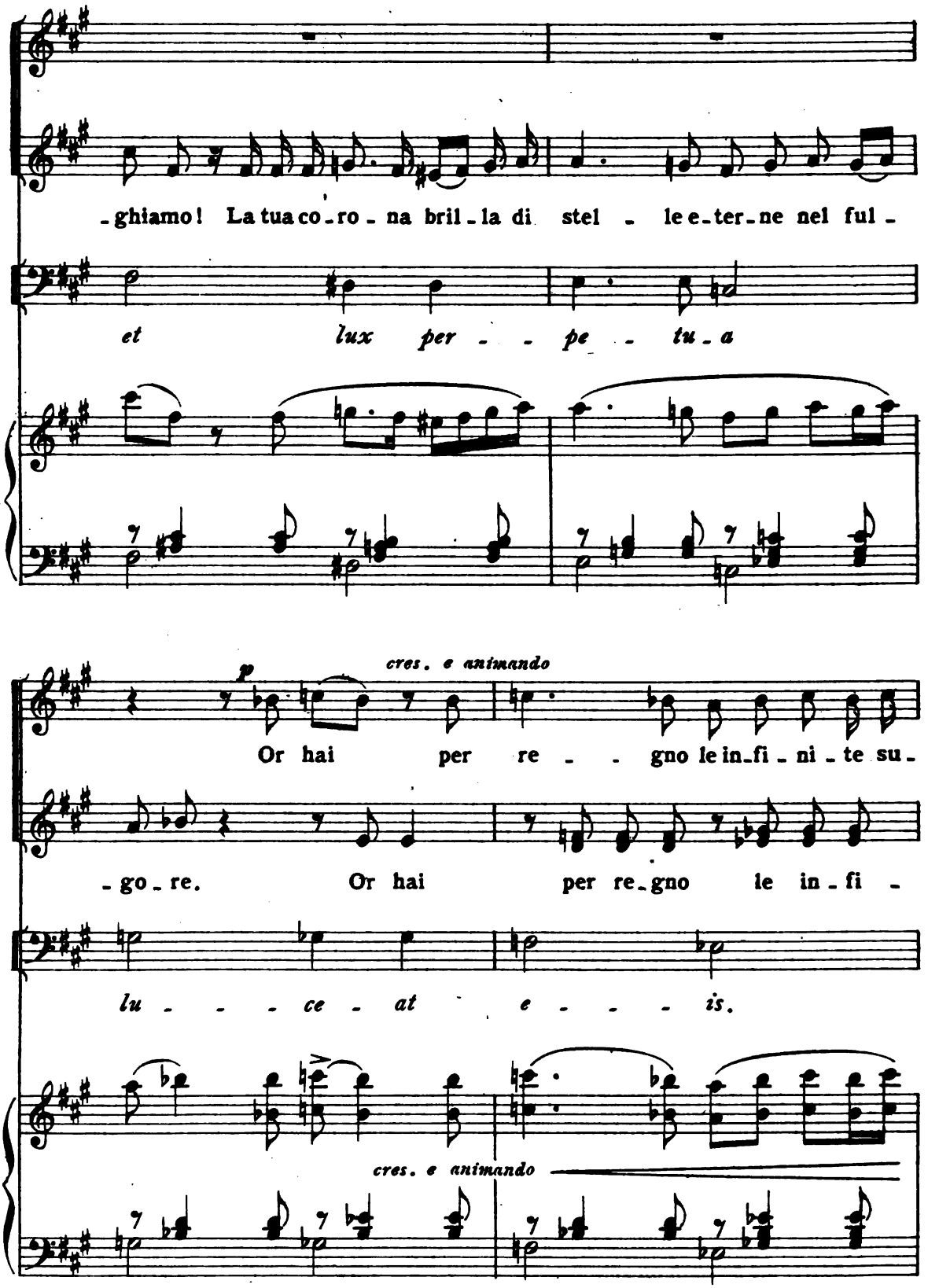

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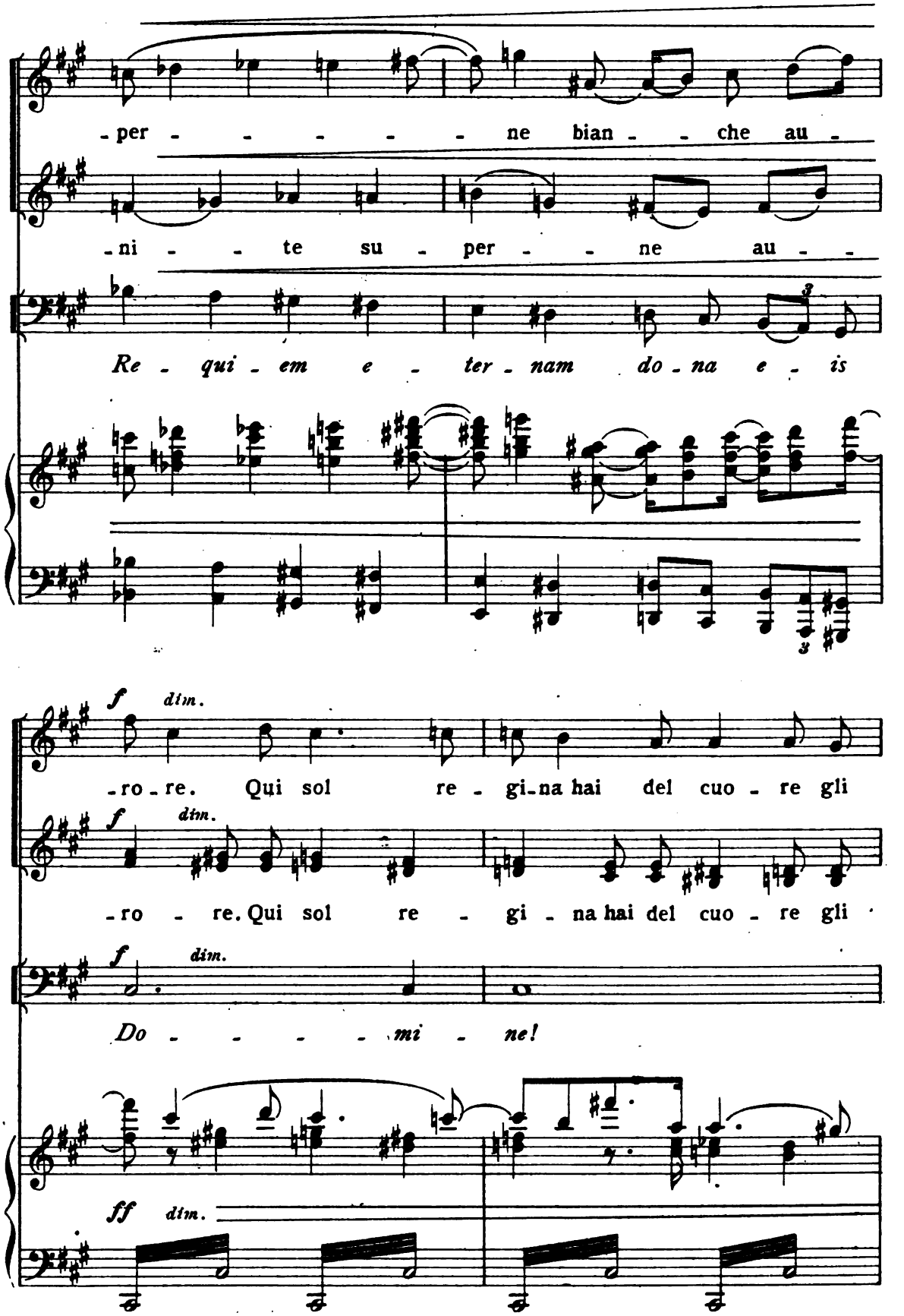

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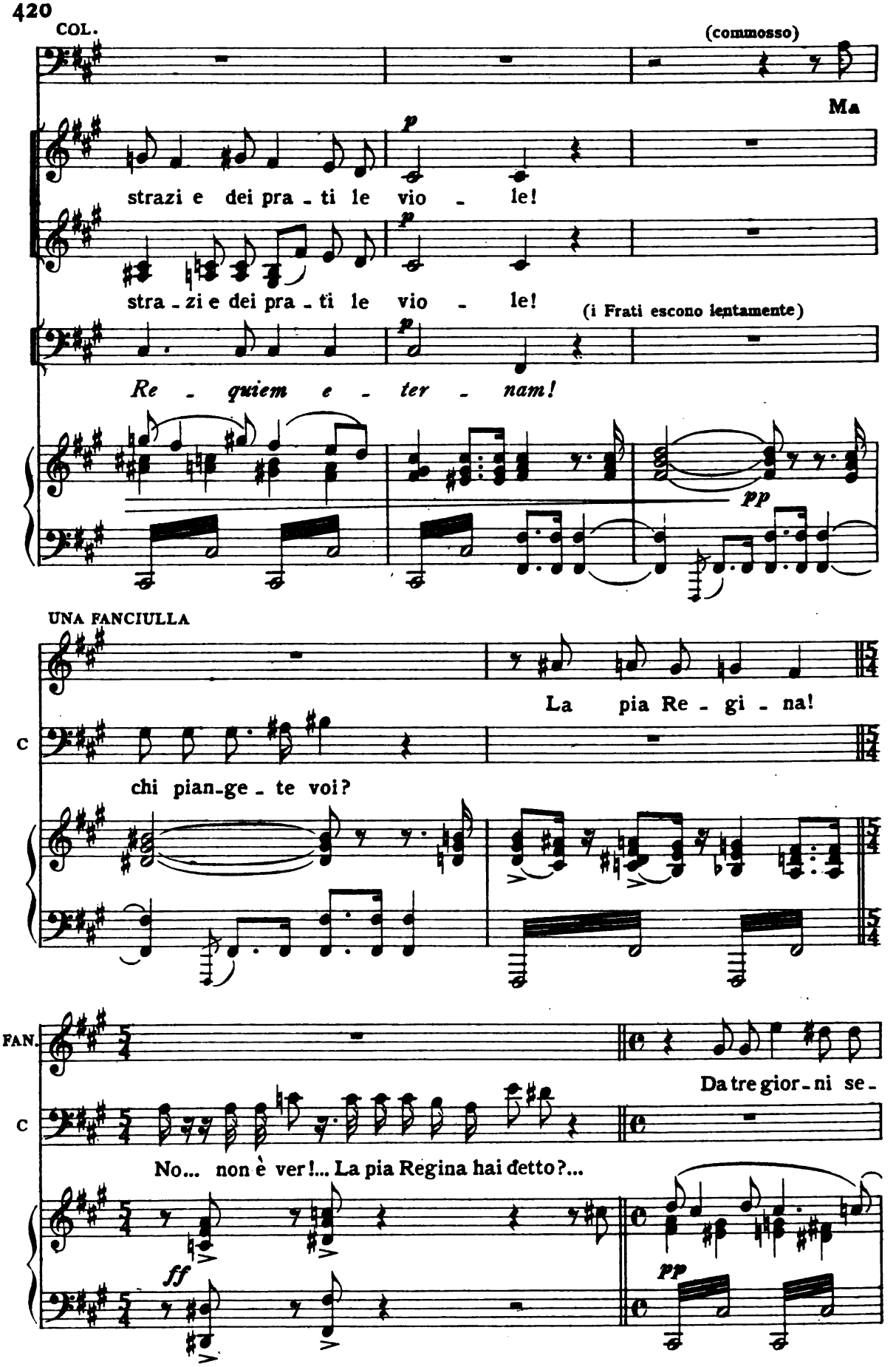

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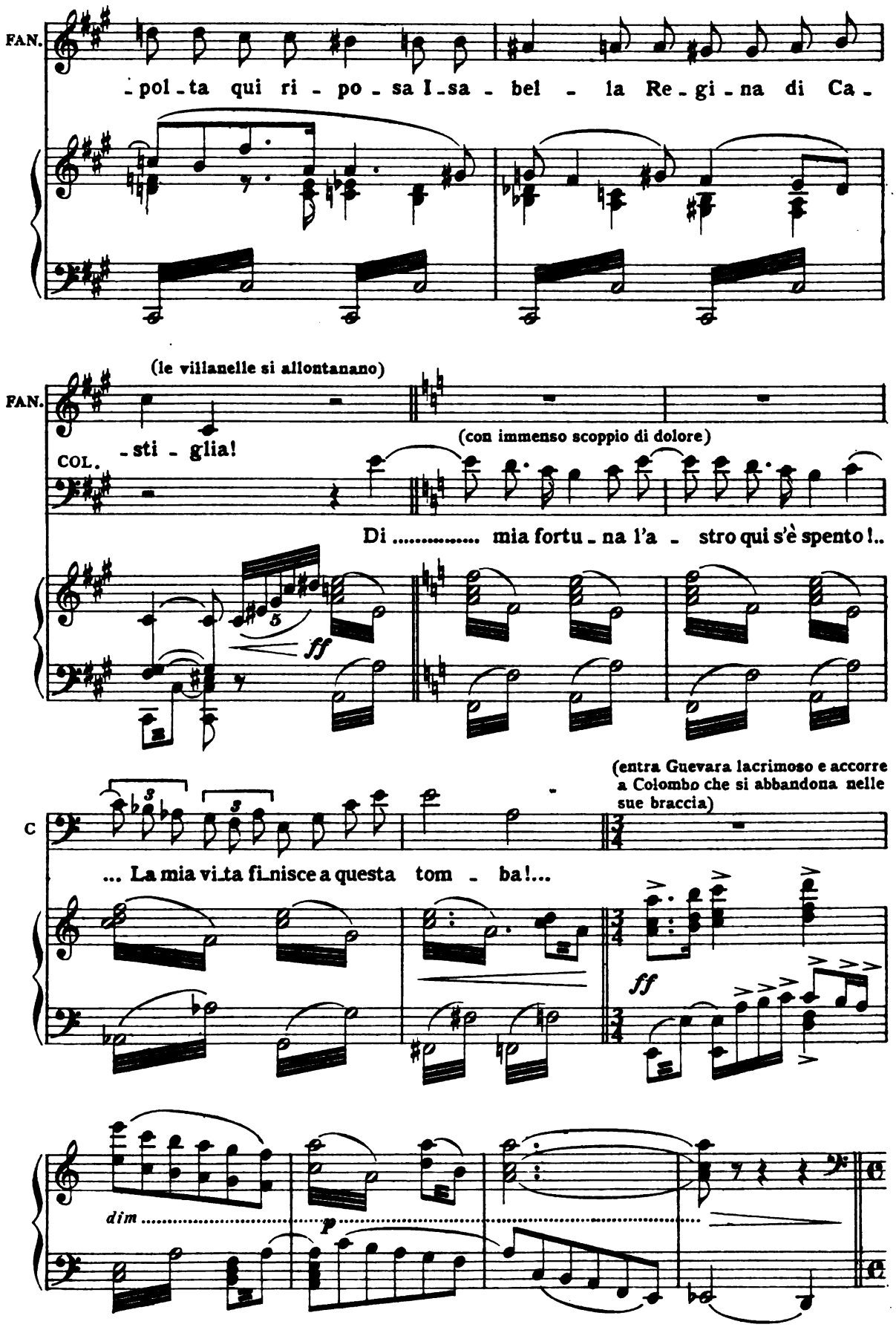

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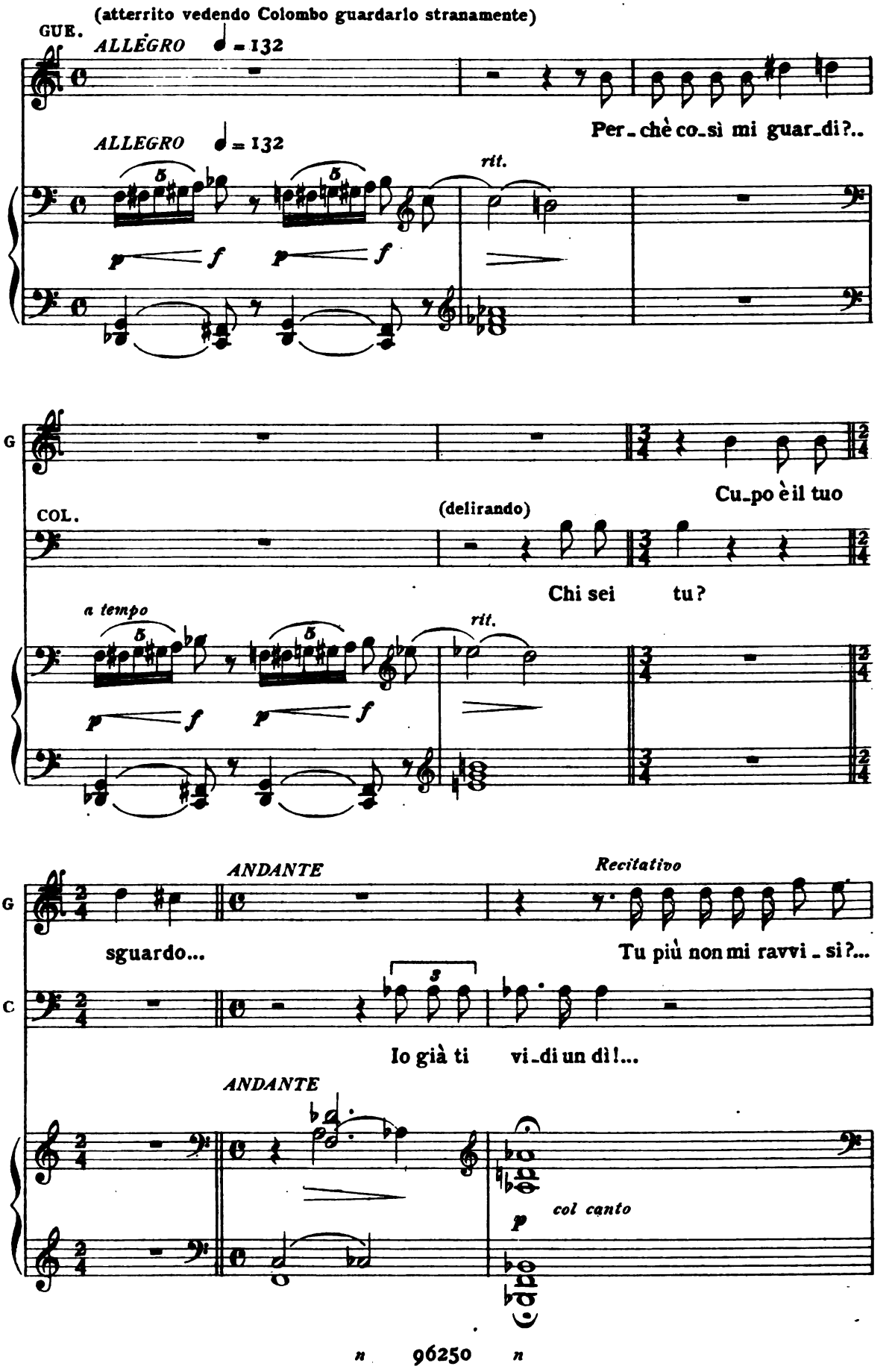

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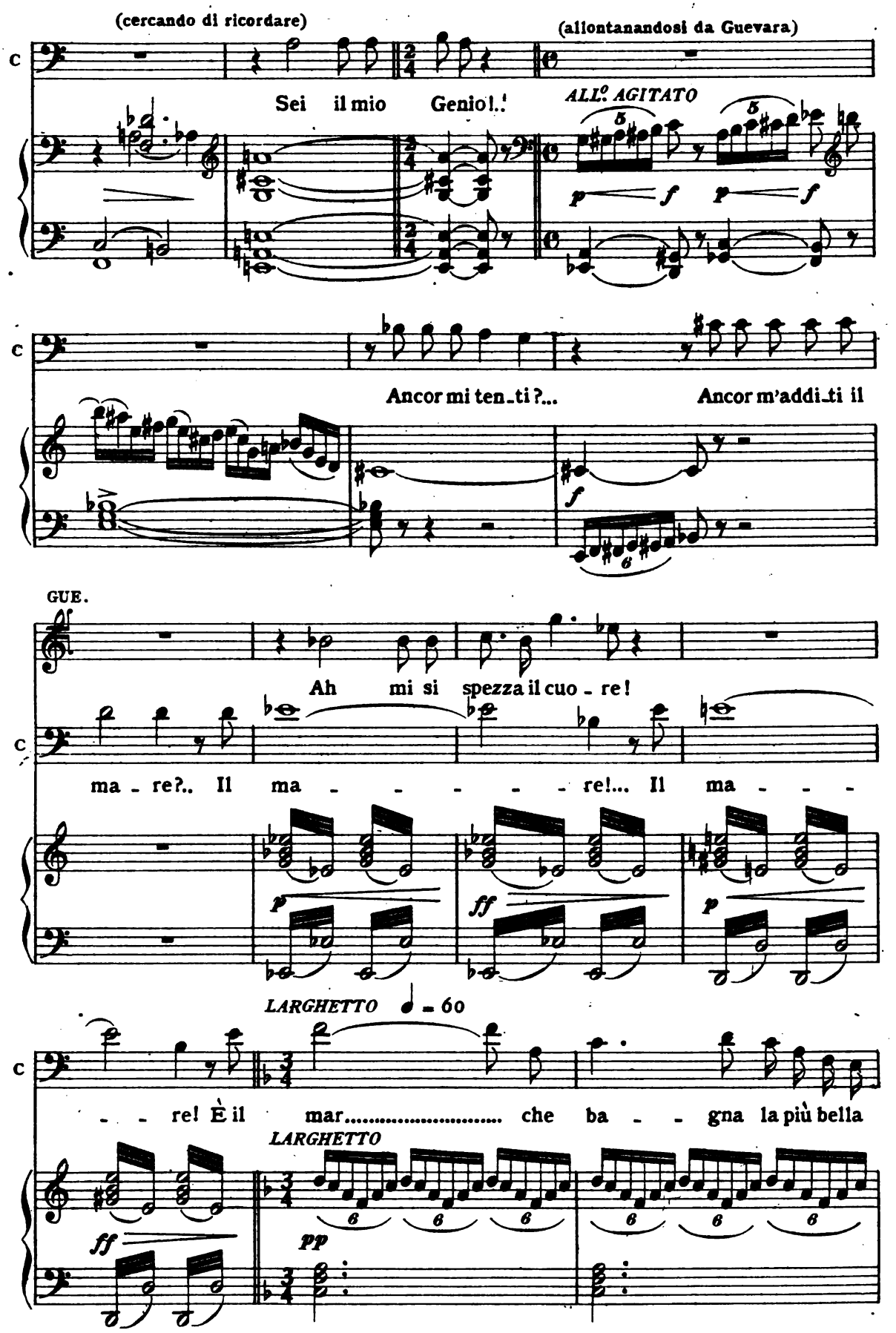

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GUE.

Ohimè! Non m'ode più!

c

spiag - gia da Dio cre - a - ta! È

pp

c

là... è là. Sull'o-riz-zon - te ar-di-ta e

c

bian-ca fre - - - me nel cie - - - lo Ge-no-va su-

rit. molto ten.

cres. molto

f

rit.

c

-per - - - - ba!..

a tempo

ff a tempo

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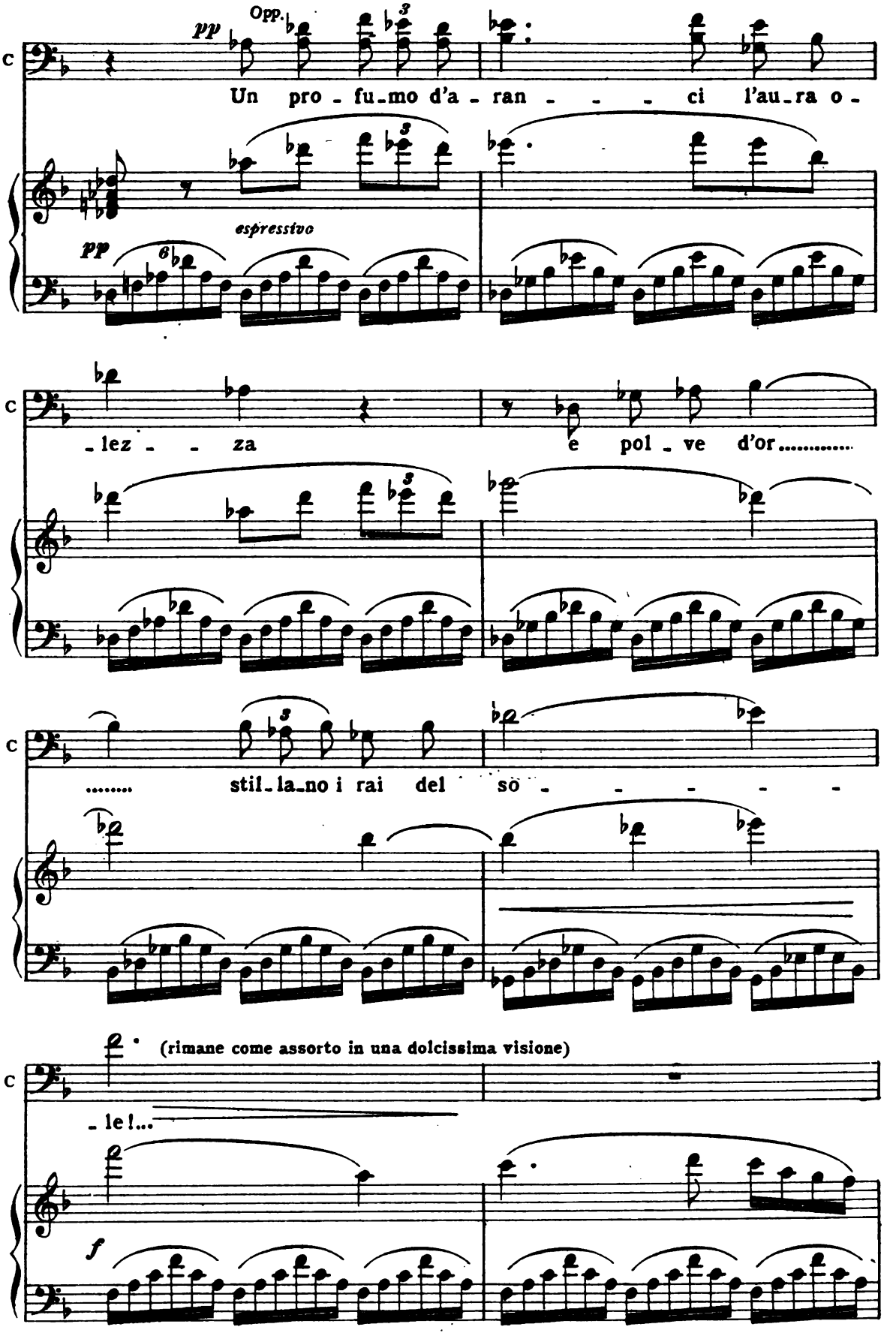

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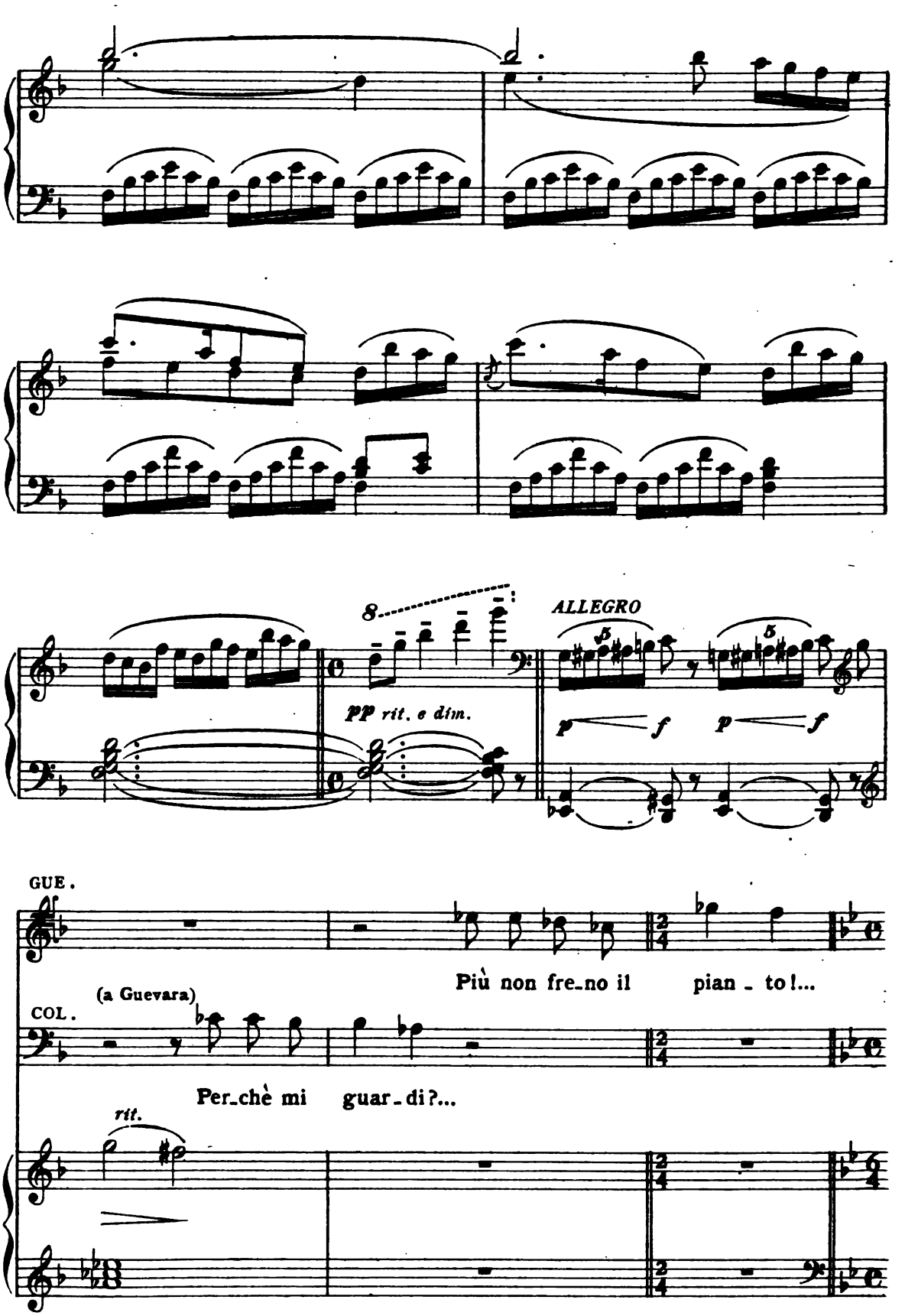

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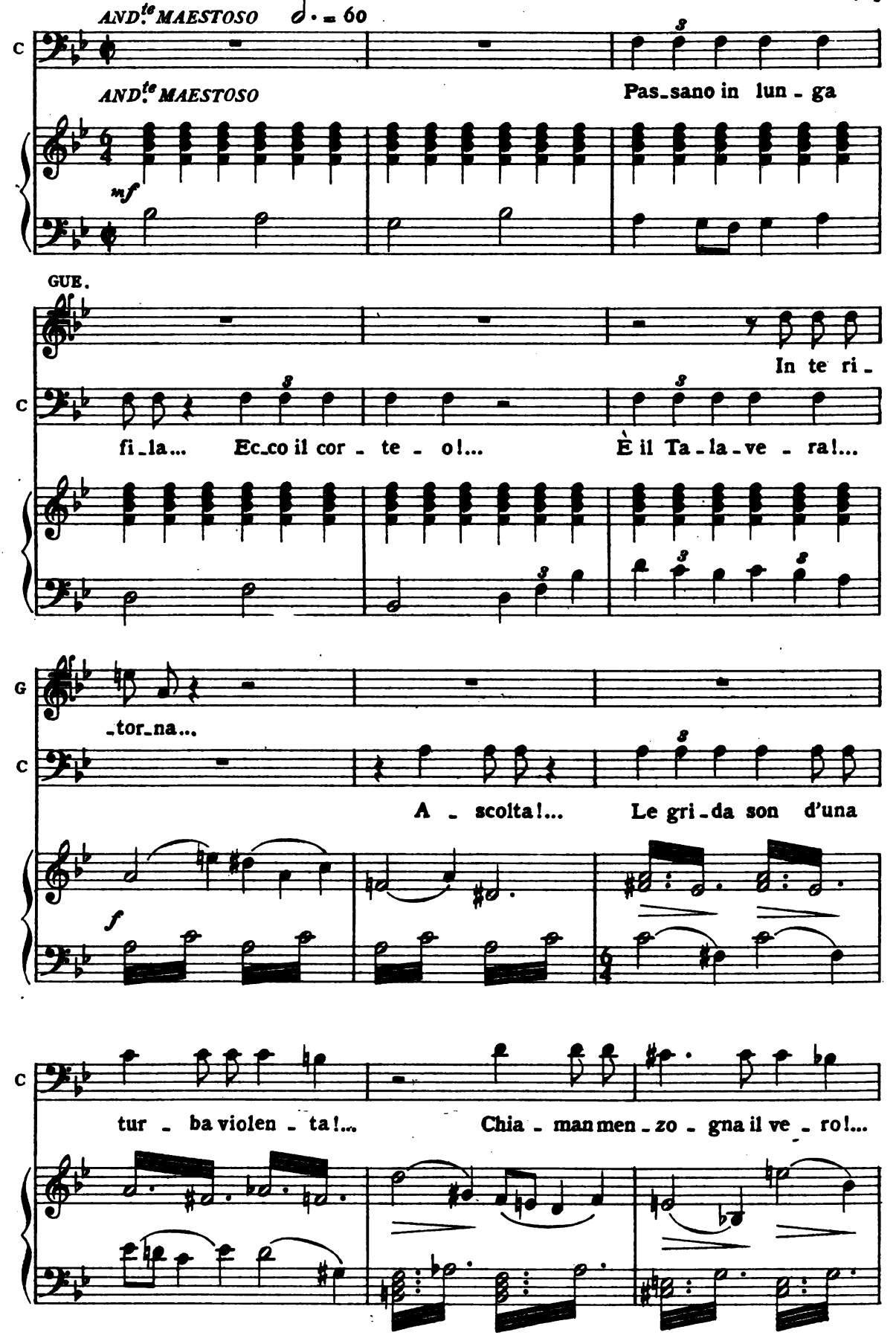

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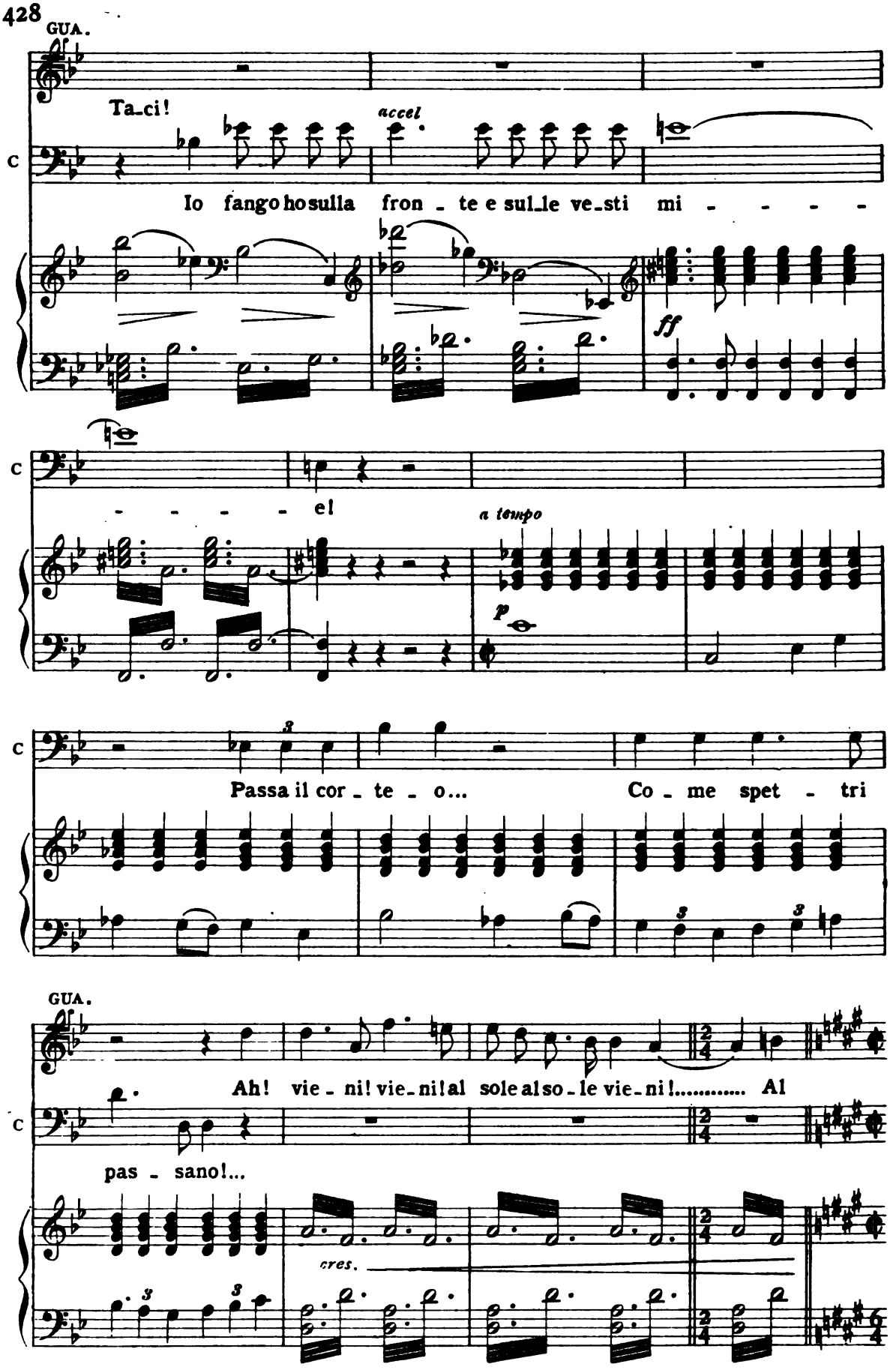

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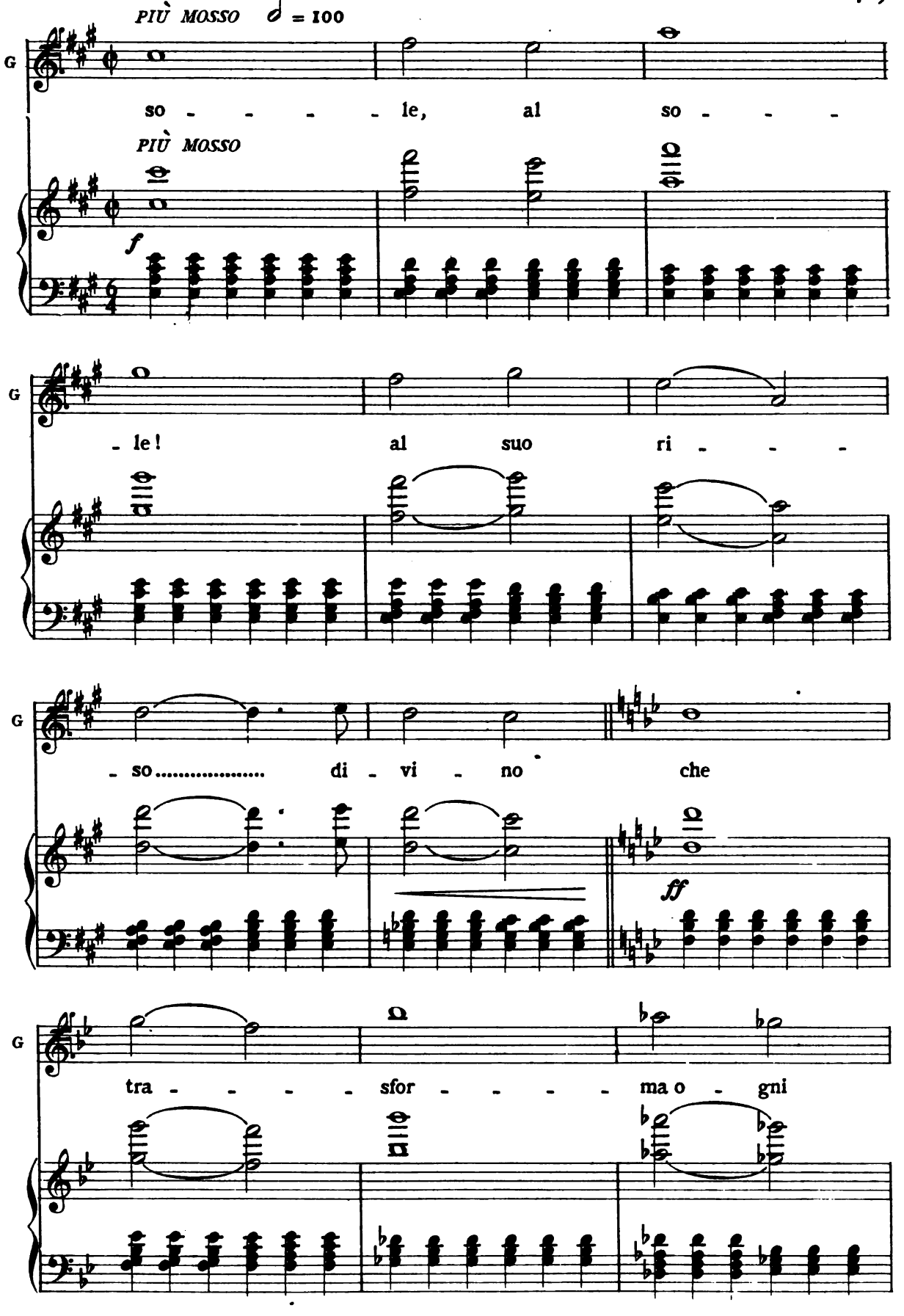

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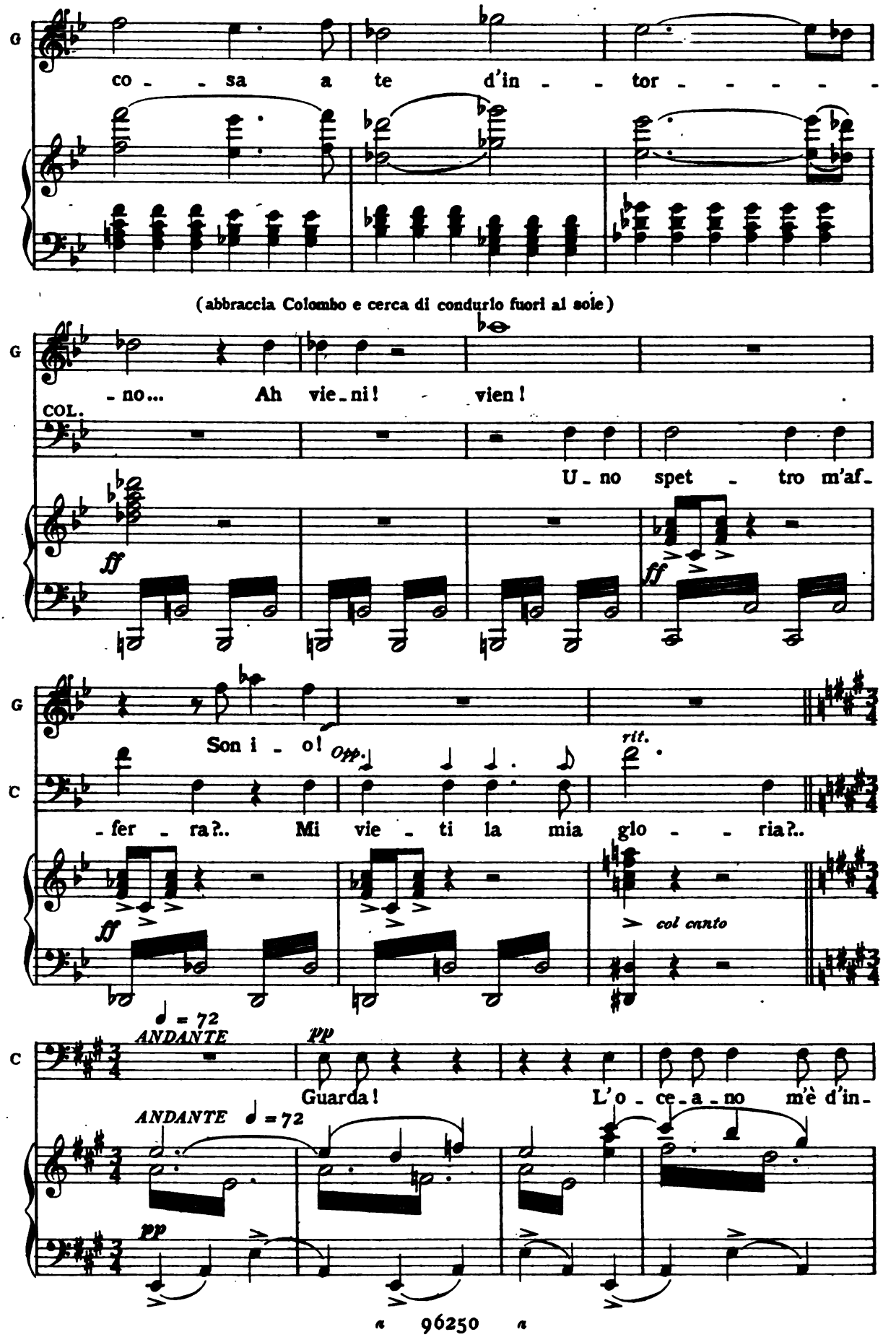

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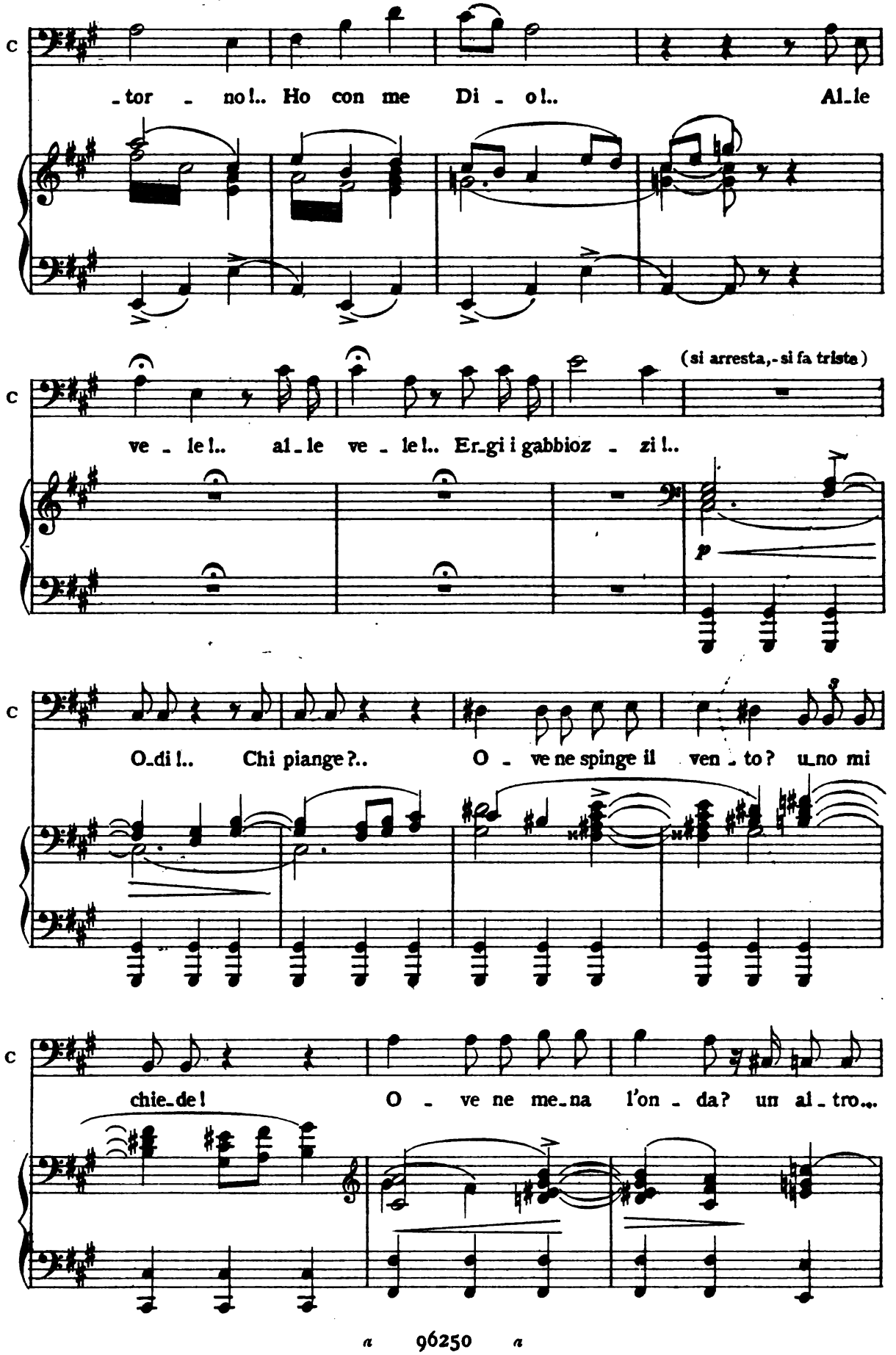

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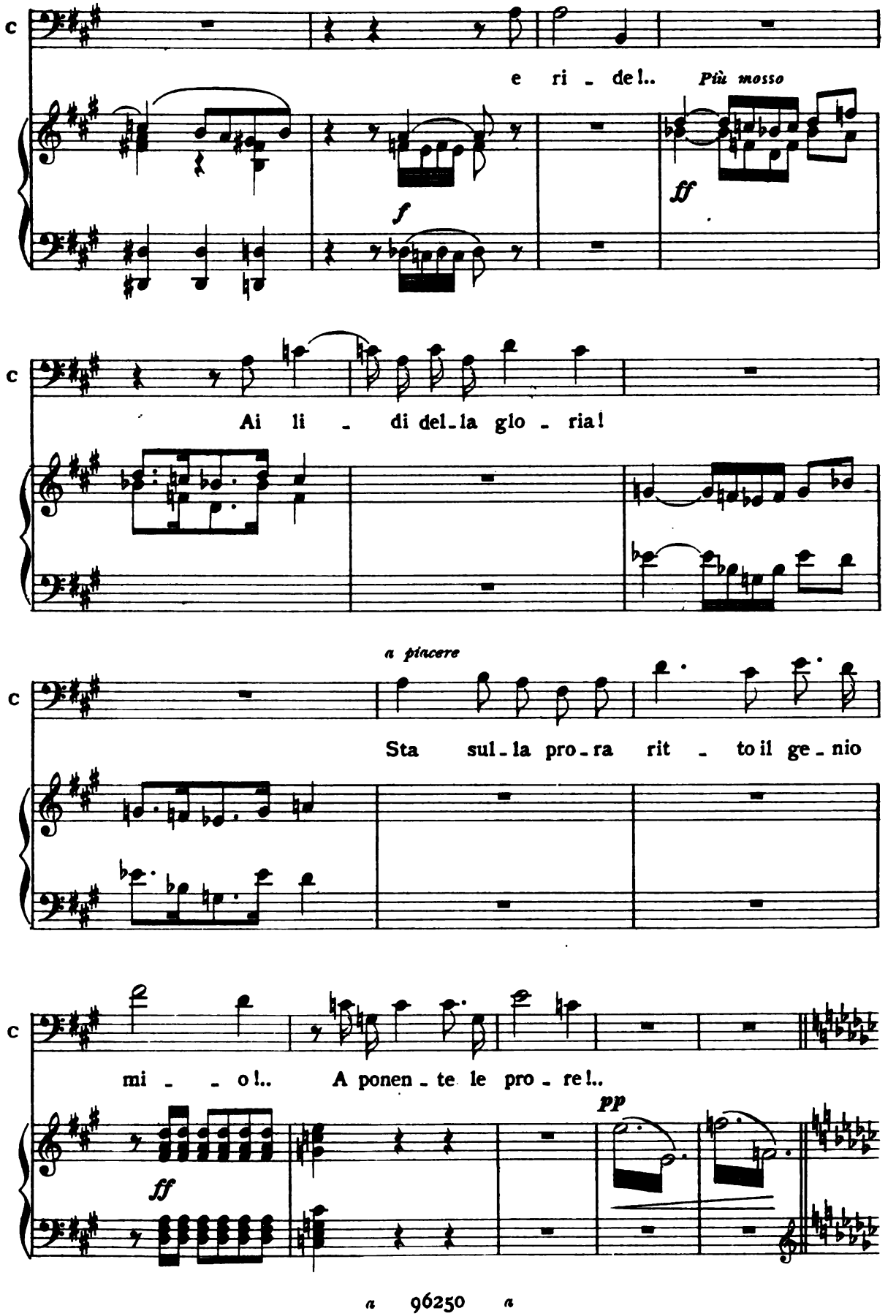

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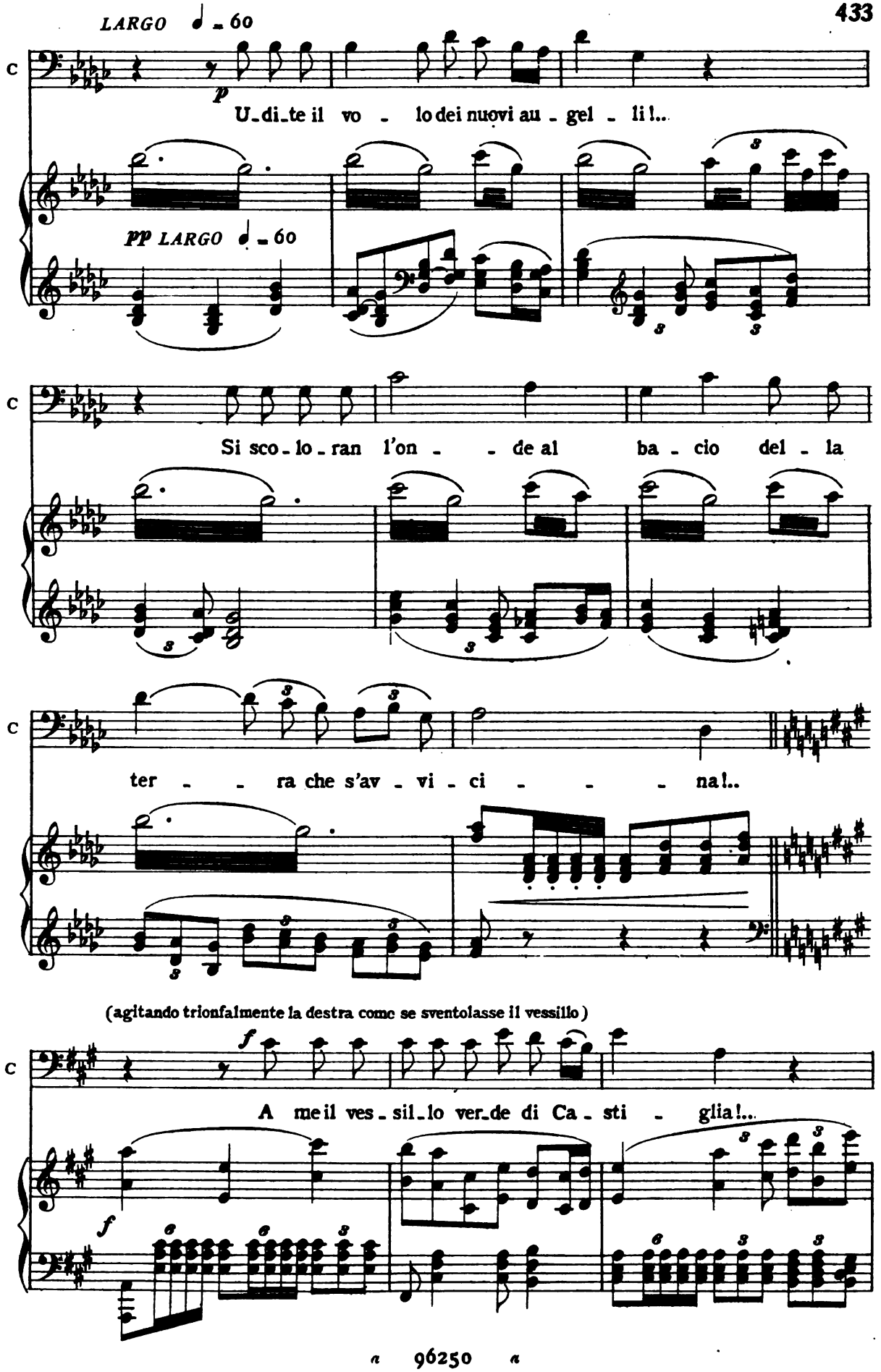

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(un grido di orrore gli esce dal petto e fa atto di gettar lungi da sè il vessillo.)

ALLEGRO

Ohimè!.. Lor - do è di san-gue?

È tut-to sangue il suol!.. Sol - chi di san - gue è il nuo-vo li - do!....

Un uom sog - ghigna!.. Mi s'av-vi - ci-na... e i

cep - pi ai pol - si strin - - ge!..

(esce in un lungo scoppio di pianto e ri-torna in sè)

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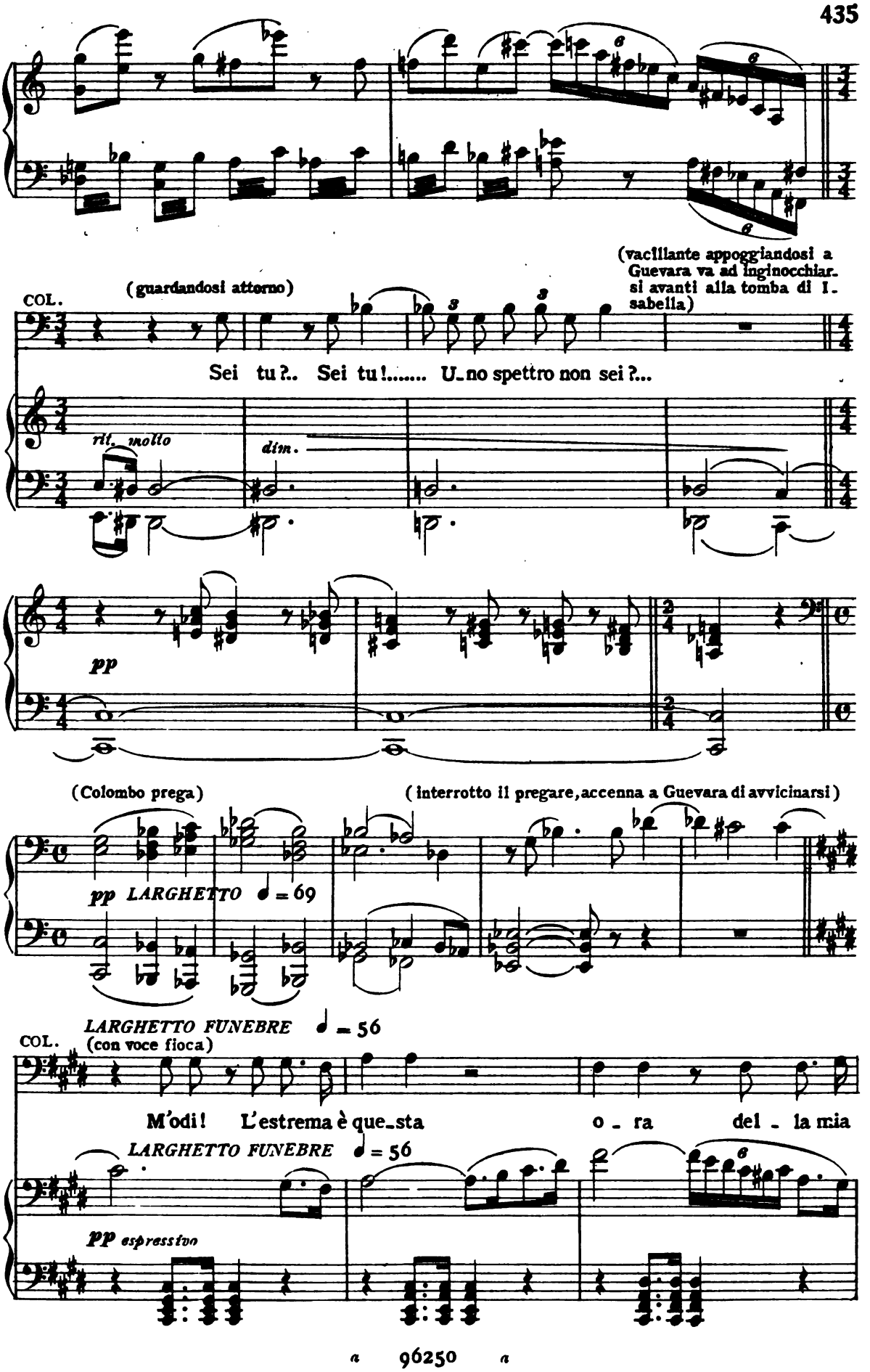

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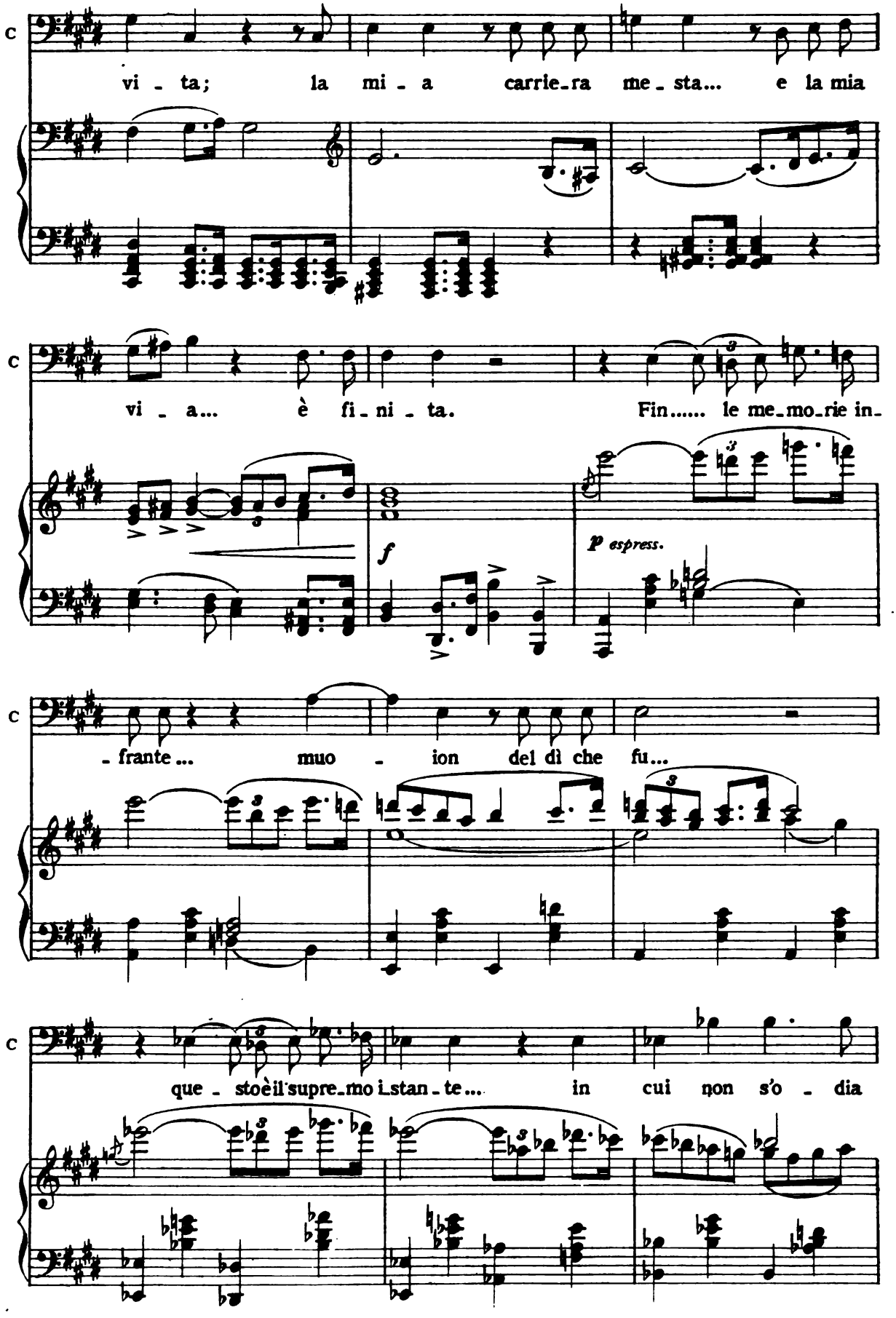

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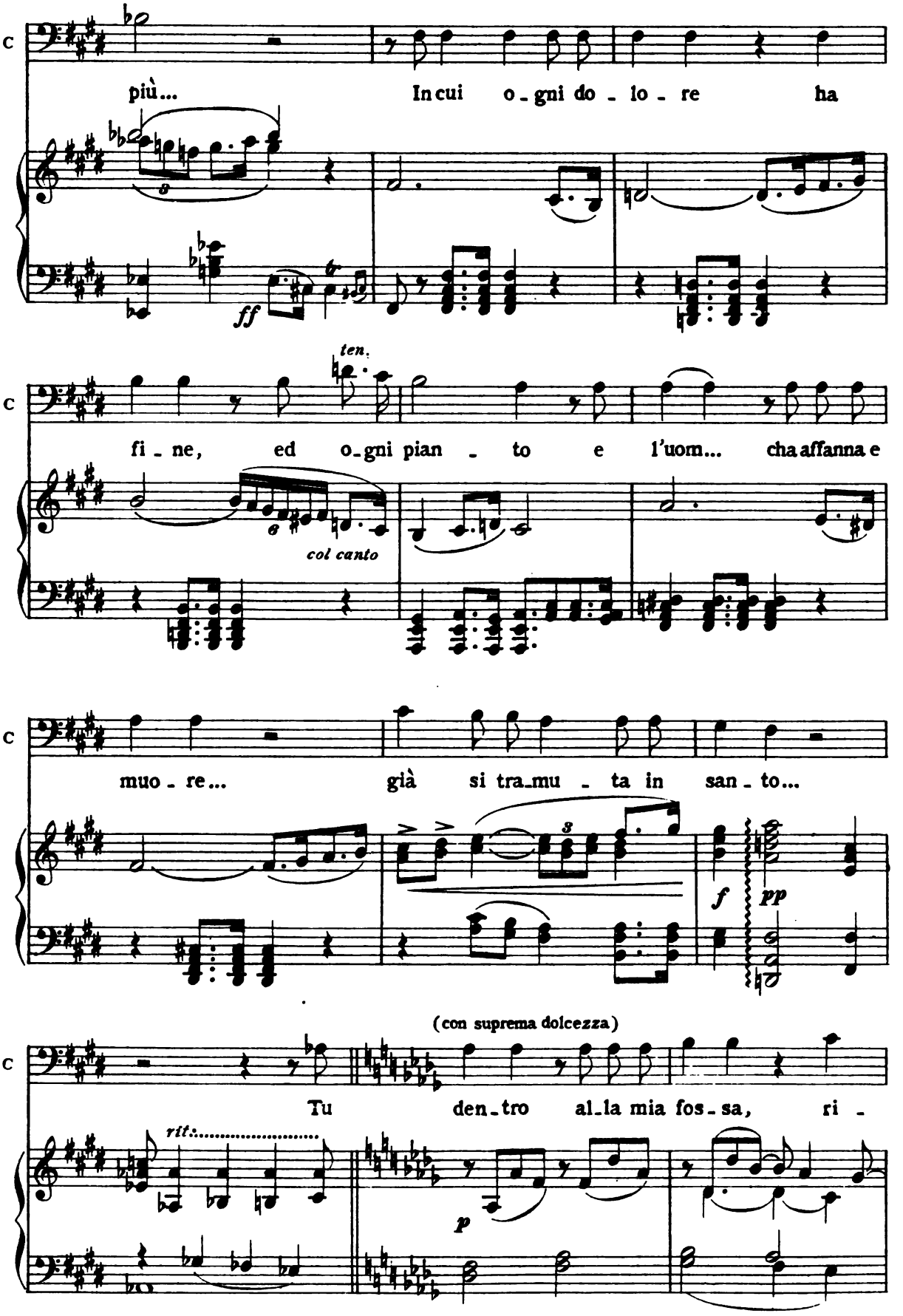

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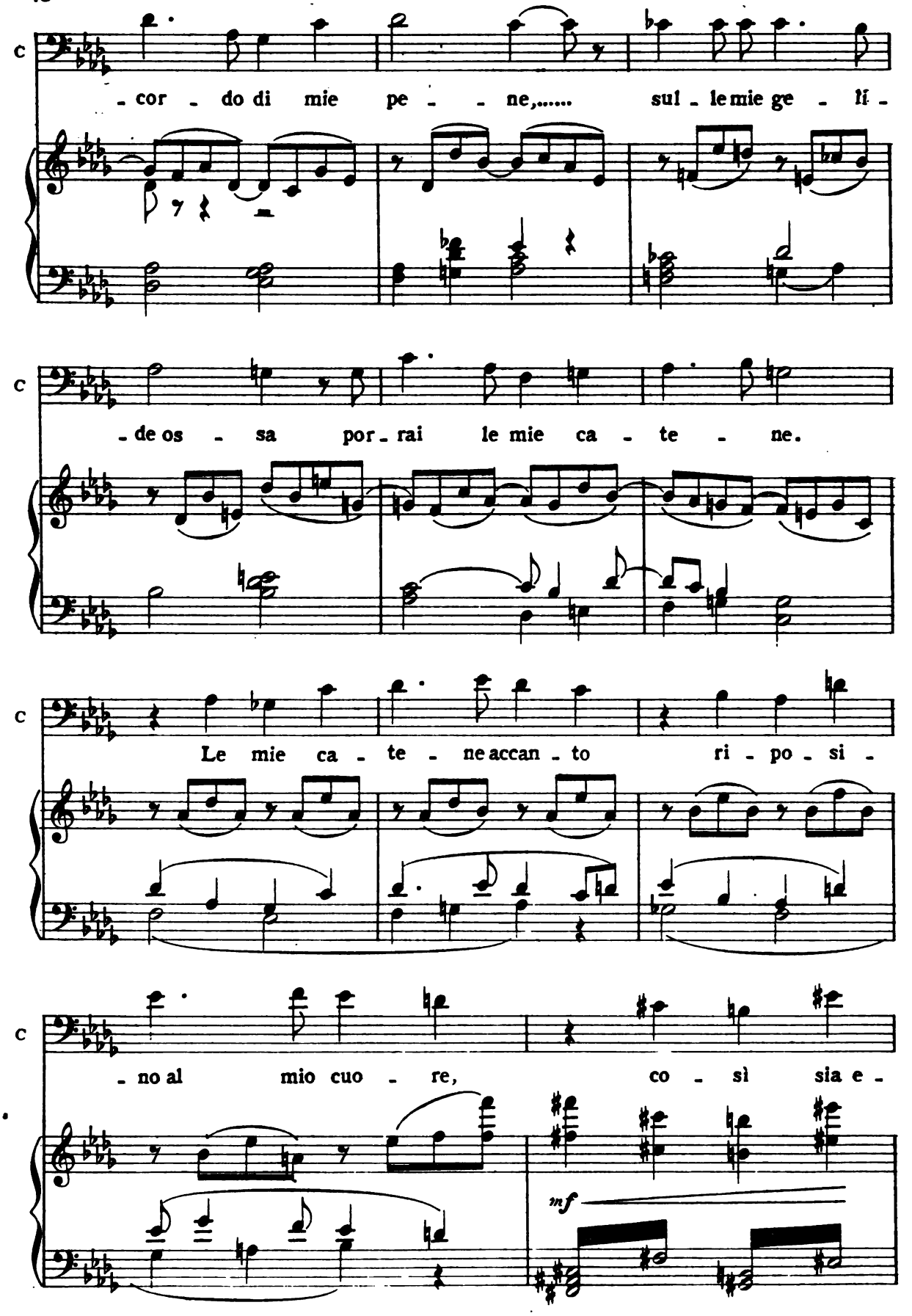

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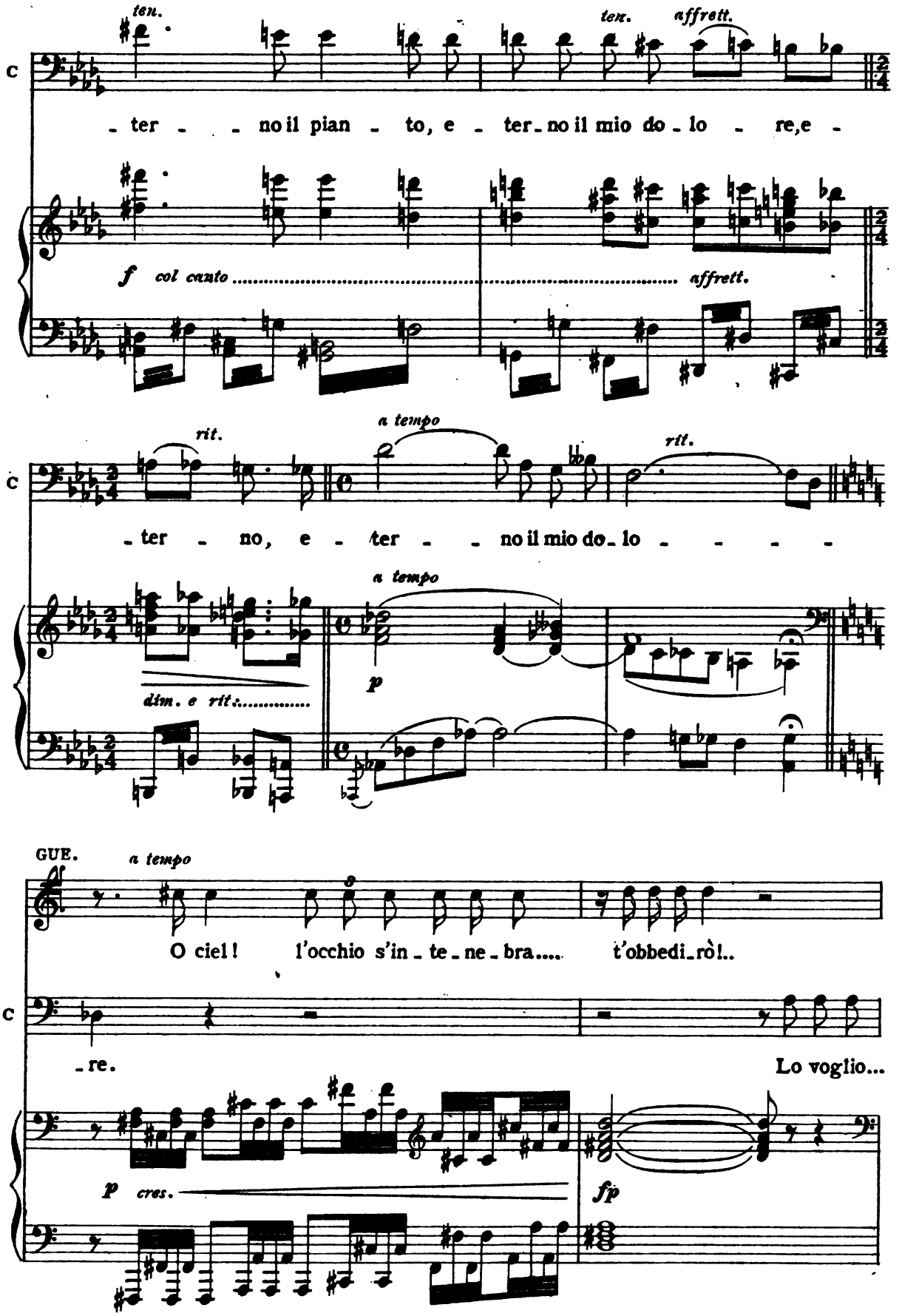

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(Colombo vacilla e cade sull'inginocchiatoio e vi rimane chino balbettando preghiere, poi si alza vacillante avvicinandosi alla tomba di Isabella e la bacia)

(con voce morente)

c

MOLTO LARGO

Si-

pp

ppp

i 2 Ped.

sempre allargando il tempo fino alla morte

a piacere

c

-gno-re, nell'e-stre-ma ago-ni-a nell'ul-ti-mo do-lo-re a voi... l'a-ni-ma

Ottav.

(vacilla e cade trascinando nella sua caduta il manto, e vi cade sopra. La corona e lo scettro gli ruzzolano a' piedi e Colombo spira, le braccia in croce, steso sul manto reale. Guevara, che è accorso, gli pone una mano sul cuore, poi erompe in un singhiozzo e gli si inginocchia vicino a pregare)

c

mi-a!..

ppp

glissando

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(Cala lentamente la tela)

MAESTOSO ♩ = 66

pp *cres. sempre sino alla fine*

cres.

ff

fff

ffff

Fine dell'Opera

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